

New Models and Projects



B.C.DILTZ

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NEW MODELS AND PROJECTS FOR CREATIVE WRITING

FROM "THE RED SHOES"

Courtesy of the J. Arthur Rank Corp.



New Models and Projects for Creative Writing

PART III

By

B. C. DILTZ, M.A.

Professor of Methods in English and History
University of Toronto



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FOREWORD

The centipede was happy quite, Until the toad for fun Said, "Pray which leg comes after which?" This worked her mind to such a pitch, She lay distracted in a ditch, Considering how to run.

Anon.

New Models and Projects is a text in English composition for use in the senior grades of the secondary school. It is graded to meet the needs and serve the aptitudes of pupils who wish to improve their powers of expression in speech and in writing. Parts I and II cover the work of Grades XI and XII respectively. This book, called Part III, is intended for use in Grade XIII, and its content is based on the assumption that the work offered in Parts I and II has been completed satisfactorily.

In building this integrated course in English composition for the senior grades of the secondary school, the following

objectives have been kept in mind:

1. To encourage pupils to think.

2. To stimulate their language and mental development by awakening in them an interest in the things of the mind.

3. To help them to find what is significant in experience and to improve their ability to organize their thoughts.

4. To provide an abundance of specimens of English prose on which they may model their own attempts at writing, or on which they may base standards of critical judgment.

5. To supply them with practical and suggestive exer-

cises in grammar, syntax, and rhetoric.

6. To give instruction, so far as it is possible, in the development of a personal style of writing.

Both teachers and pupils will observe that what is commonly described as good advice to young writers is in this text sharply restricted. Time spent on petty quibbling over subtleties of English usage is likewise discouraged, if not eliminated. Practice is given precedence over precept; and it is hoped that the teacher will be able to find time to consult privately with the pupil regarding the latter's progress and achievement. If the pupil can be encouraged to express himself with simplicity, spontaneity, and good taste, many of the errors in usage that he may commit can be discovered and eradicated more easily than by less informal methods. If real situations, such as writing to a person for a purpose, can be found for his speaking and writing, the pupil will find more value and less drudgery in the practice of composition. A knowledge of English syntax and an appreciation of sound structure are necessary, but there are better ways to teach or cultivate them than by analyzing rules. English composition is both an art and a craft, but in teaching composition better results ensue when the art of composing is not overlooked in the anxiety to develop a skill. So much depends on the insight, sympathy, and patience of the teacher!

Good models are powerful stimulants to interest and effort in composition, but their literary value for the pupil depends mainly on the judgment and initiative of the individual teacher. Both models and exercises have been organized into groups for special work, but these groups

organized into groups for special work, but these groups may easily be rearranged and made to suit the needs of special classes. The prevailing aim throughout this book is to place the pupil in a wholesome environment in which his language and mental development may be nourished, guided, and assured. English composition is experience

expressed in words.

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UNIT I

THE ENGLISH PHRASE

Grammarians define a phrase as a group of words which does not contain a finite verb, but which functions in a sentence as a single part of speech, such as a nominal, verbal, adjectival, prepositional, participial, or infinitive phrase. Rhetoricians define a phrase as "any integral or coherent sequence of sentence elements that does not contain a main predicate"; that is, they recognize all the grammatical forms, but they extend them to include larger patterns and more significant arrangements. The grammarians recognize fewer than a dozen formal, finite patterns; the rhetoricians use the word phrase to embrace hundreds of patterns of infinite variety. The grammarians regard the phrase as a unit of form in a special syntactical relationship. For the rhetoricians, the phrase is an idea unit so patterned as to produce a special effect. For them the phrase is an instrument of thought, clarity, flexibility and spontaneity. It is a basis for rhythm and a source of charm. It is the smallest element of composition. Perhaps we think in phrases; and thought advances perhaps neither from word to word nor from sentence to sentence, but from phrase to phrase. If such an assumption has any foundation in the truth of experience, then the English phrase is a veritable "light of the mind." There may be some truth then in the assertion: take care of the phrase and the sentence will take care of itself. The ability to make a good phrase is a mark of distinct achievement in the literary art.

Exercise I (Oral)

The following phrases have been taken out of their contexts in modern essays. To what does each one owe its interest—idea, image, suggestion, feeling, or sound?

- (a) excessive kindliness, respectable antiquity, blind credulity, depressingly normal, imbecile extravagance, painfully credible, nominal nobility, deadly conventionalism, selfish prudence, mutual enhancement, high-soaring courage, sudden eloquence.
- (b) nimble and elusive, direct and crashing, alert and sensitive, fanciful and false, buoyant and optimistic, shame and confusion, energy and daring, mincing and repellant.
- (c) accusation of malice, mist of desires, air of intimacy, plea of justice, sea-beaten tooth of rock, freedom from bias, beset with pitfalls, aid to forgetfulness, established by usage.

Exercise II (Written)

- I. Incorporate in a phrase each of the following nouns: priority, reprisal, redolence, efficacy, virulence, impunity, enchantment.
- 2. Incorporate in a phrase each of the following adjectives: strident, adroit, obsequious, importunate, stringent, tenacious, vindictive, acute, relentless, felicitous.

Exercise III (Oral)

How do the following phrase patterns differ in structure from one another? (Some of them are the creations of famous authors.) (a) a splendid hope

(b) a grand inspiring challenge

(c) a great and glorious adventure

(d) many grand, glorious, and inspiring achievements

(e) with many sad defeating fears and fond transporting hopes

(f) a lost fragment of human experience

(g) justness of thought and energy of language

(h) hills and valleys, woods and streams

(i) tumult and shouting and the misery of confusion

(j) moonlight and moving waters and the sublime foreshadowing of eternal peace

(k) bursts of thunder and tempest and interludes of sunshine and sweet air

(1) the cradle-song of death, the love-song of madness, the seasong of exile, the hunting-song of revolution

(m) the yellow primrose wild, profuse, enchanting

(n) the yellow primrose wild and fragrant

Exercise IV (Written)

In phrase-building, words usually follow one another in a definite order: first come words concerned with age, size, extent; second, those concerned with aspect or impression; third, those expressing colour or condition; fourth, those referring to structure, material, or figurative resemblances. For example,

Up the street went an old, rusty, ramshackle, spluttering car.

Arrange each of the following groups of jumbled words in an ordered sequence that will produce a pleasing and distinct effect in a sentence.

- (a) morning, dreary, November, dim
- (b) street, faded, by-gone, tumble-down
- (c) roses, wine-red, slender, dew-sparkling
- (d) a ceremonious, studied, constant courtesy

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- (e) a meagre, laborious, hard living
- (f) a beauty, blushing, delicate, shy

g) substantial and solid virtues

(h) the delightful, keen pang of gratitude

- (i) the monotonous, bare, plain vault of a shabby empty school-room
- (j) men of unbridled and lively ambition

(k) stately, dignified, magnificent columns

(1) a winter's night, murky, dull, dark

Exercise V (Oral)

What have you learned concerning thought, structure, and English composition from the performance of these exercises?

Exercise VI

How may the words in each of the following groups be distinguished from one another in meaning?

- (a) careful, cautious, wary, discreet
- (b) daring, valiant, gallant, heroic
- (c) lively, vivacious, sportive, blithe
- (d) mean, vile, base, abject

UNIT II

THE SPLENDID ENGLISH PHRASE

How EASY it is for one benevolent being to diffuse pleasure around him, and how truly is a kind heart a fountain of gladness, making everything in its vicinity to freshen into smiles.

WASHINGTON IRVING

Exercise I (Oral)

- I. In the foregoing sentence what phrasal patterns attract your attention? Why?
- 2. About four-fifths of the words in the sentence are Saxon. The rest are derived from Latin. Which words are of Latin origin? What are their roots? Use your dictionaries.
- 3. What are the chief differences between the Saxon words and the Latin words? How do they differ in meaning and effect?

(The word Latin is here used in a general sense to include the languages of the Mediterranean basin, and the word Saxon to include those of the Baltic basin, i.e. southern as opposed to northern tongues.)

Exercise II (Oral)

In each of the following groups of words one word is Latin in origin, and the rest are Saxon.

- 1. Which word in each group is derived from the Latin?
- 2. How is it related in meaning to the words of its group?
- 3. How does it differ from the words of its group in length, sound, impressiveness, significance (abstract or concrete)?
- 4. Which words are characterized by a humble and quiet but deep simplicity?
- (a) wood, stone, iron, material, leather, wool, cloth
- (b) truth, falsehood, right, wrong, evil, morality, good, love, hate
- (c) yellow, colour, green, black, red, blue, white
- (d) religion, forgiveness, God, soul, heaven, sin, hell
- (e) husband, baby, humanity, woman, wife, child, man

Exercise III (Oral)

In a phrase like "benevolent being" a distinct meaning and effect is achieved by combining a Latin with a Saxon derivative. If both words were Saxon as in well-wishing being, or both Latin as in benevolent creature, the meaning would not be quite the same as the original. But do not jump to conclusions. Authors do not compose by rule of thumb, surrounded by open dictionaries of southern and northern languages. They know by instinct when a good phrase fits their meaning as a glove fits the hand, and their sense of good taste confirms their choice. The phrase "transient sorrows," because of its emotional depth, rhythm, and suggestiveness, suited Wordsworth's meaning in its context better than either passing sorrows or transient dolours. In the white heat of the creative imagination transient and sorrows became fused, and we respect the inspiration that brought forth this delicate shape and shade of meaning. In the following few phrases taken at random from the works of the masters, and now separated com-



"HIYA, FOLKS!" Jack McCabe at the Canadian National Exhibition

pletely from their contexts, what qualities make them memorable?

- (a) Shakespeare: the inconstant moon; the antique world; his loved mansionry; his pendant bed and procreant cradle; restless violence; to the last syllable of recorded time; in states unborn and accents yet unknown.
- (b) Milton: his original brightness; the dark, unbottomed, infinite abyss; bitter constraint and sad occasion dear.
- (c) Wordsworth: unfilial fears; temperate will; strong compunction.

Exercise IV (Oral)

Sometimes two Saxon derivatives like "kind heart" or two Latin like "a fountain of gladness" make better teams than a mixture of tongues. How are the words and phrases of the following passages well suited to the meaning and the effect intended?

- (a) Because he knows a frightful fiend Doth close behind him tread.
- (b) She dwelt among the untrodden ways
 Beside the springs of Dove;A Maid whom there were none to praise
 And very few to love.
- (c) No, this my hand will rather
 The multitudinous seas incarnadine,
 Making the green one red.
- (d) But to return to our subject. I have left the repository of our English kings for the contemplation of another day, when I shall find my mind disposed for so serious an amusement. I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds, and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to be melancholy;

and can therefore take a view of nature, in her deep and solemn scenes, with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects, which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tomb stone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died vesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries and make our appearance together.

"THE SPECTATOR"

From Reflections in Westminster Abbey

Exercise V (Oral)

What is particularly interesting in the following phrasal patterns and arrangements?

(a) a bony, yellow, crab-like hand

(b) the parting, crimson glory of the ripening summer sun

(c) the new milk frothing in the pail

(d) a blithe, crisp sentence

(e) the fathomless, the everlasting, the unanswering Deep

(f) a great surly giant of a man

(g) the proud, presumptuous authority

(h) pleasant, little, dim ideas and complacencies

(i) the dear, old, honest, purple-nosed longshoreman

(j) a brilliant example of the ideal of English art

Exercise VI (Written)

Arrange each of the following groups of jumbled words in an ordered sequence that will produce a pleasing and distinct effect in a sentence.

- (a) appearance, warm, snug, jovial, neat, festive
- (b) fellow, out-spoken, incisive, quick-witted
- (c) eyes, melancholy, moon-struck, wild
- (d) brightness, blue, spirit-like, wild
- (e) fist, dimpled, tiny, waxen
- (f) its glory, its defeats, its dangers
- (g) book, flat, foolish, dull
- (h) anxiety, vague, smouldering, little

Exercise VII (Oral)

What have you learned concerning phrasing and English composition from the foregoing exercises?

UNIT III

FIGURES OF SPEECH

EXERCISE I

I. What is the difference between a simile and a metaphor; and between antithesis and paradox?

2. What is meant by irony and transferred epithet?

3. How would you define epigram, metonymy, synecdoche, hyperbole, oxymoron, and onomatopoeia?

4. How are these terms correctly pronounced?

5. How many of them can you illustrate by giving examples?

Exercise II (Oral and written)

In each of the following examples, identify the type of figure of speech used, select the most telling word, and explain the nature of the effect produced. Change six of the similes to metaphors, and six of the metaphors to similes.

A.

- (a) Bores are like dentists' drills.
- (b) Preoccupied as a pig when its trough is filled.
- (c) Useless as a loose tooth.

(d) Infatuation, like paralysis, is often all on one side.

- (e) There are many minds that are like a sheet of thin ice. You have to skate on them pretty rapidly or you'll go through.

 CHRISTOPHER MORLEY
- (f) Writing is like pulling the trigger of a gun: if you are not loaded nothing happens.

 Henry Seidel Canby
- (g) The human mind should be like a good hotel—open the year round.

 WILLIAM LYON PHELPS
- (h) Sprawling like a wet mosquito.
- (i) Subtle as the tapping of a pile-driver.

- (j) Forgotten as a flame up a chimney.
- (k) He set his imagination adrift.
- (1) He felt like the symptoms on a medicine bottle.
- (m) Swift summer into autumn flowed.
- (n) The river sang with its lips to the pebbles.

В.

- (a) About as much privacy as a statue in the park.
- (b) Fear held him as in a vise.
- (c) Her tongue stumbled and was silent.
- (d) Out of date as yesterday's shave.
- (e) Hopelessness submerged her.
- (f) His forehead was corrugated in thought.
- (g) Wistful as a letter lying unclaimed.
- (h) Her eyes danced with malice.
- (i) Anxiety followed her like a ghost.
- (j) The sea moaned and tossed like an awakened conscience.
- (k) A gesture stemmed the tide of words.
- (1) The sky twinkled with frosty stars.
- (m) His ideas are as set as concrete.
- (n) The wind now and then came like a giant night-bird beating its wings against the windows.

Exercise III

- I. In the following passages to what do the ideas owe their force, clarity, picturesqueness, emphasis, or unexpectedness?
- 2. Which is the most striking statement?
- 3. Select from each a phrase and show what part it plays in the development of the thought.
- 4. How can you show that the figures of speech are not mere decorative ornaments of style, but rather stimulants to the thinking, feeling, and imagining of both writer and reader?
- 5. What do the phrases and figures reveal of the environment and interests of the several writers?

C.

- (a) When the signal went green the traffic swarmed and lurched forward like a flock of sheep driven through the opening in a fence.
- (b) He flitted about from one traffic line to another with the gay abandon of a dragon fly in June.
- (c) Conversation will come and go in little warm waves of happy understanding that meet and leap as they cross each other.

ROBERT LYND

(d) He was breathing hard, his mouth open, his eyes full of torment, his skin sodden and dull bluish-white like a laundress's hands after a day in hot water and soda.

C. E. Montague

(e) Reading without purpose is sauntering, not exercise. More is got from one book on which the thought settles for a definite end in knowledge, than from libraries skimmed over by a wandering eye. A cottage flower gives honey to the bee, a king's garden none to the butterfly.

LORD LYTTON

Exercise IV

- I. What are the differences between antithesis and epigram?
- 2. How are these differences illustrated by the following sentences?
- 3. What values and advantages accrue to thought and expression from the use of either antithesis or epigram?
- (a) The child is father of the man.
- (b) Fools rush in where angels fear to tread.
- (c) Thrice is he arm'd that hath his quarrel just.
- (d) A favourite has no friend.
- (e) Some praise at morning what they blame at night.
- (f) Well begun is half done.
- (g) Silence is deep as eternity; speech is shallow as time.
- (h) Brevity is the soul of wit.
- (i) To err is human; to forgive, divine.
- (j) He that would govern others must first be master of himself.

EXERCISE V

Irony has been described as the subtlest form of satire. What is satire? How would you distinguish between *irony* and *epigram*? What is really meant by each of the following statements? Where is the sting? When and why would you use irony?

(a) That certificate should be framed.

(b) The summer has set in with its usual severity.

(c) Rail at him abundantly; and not to break a custom, do it without wit.

(d) Mr. Winston Churchill has devoted the best years of his life to the preparation of his impromptu speeches.

Exercise VI (Written)

1. Make similes or metaphors on the following images: a fast express; a slow freight; a five-ton truck on a rough road; a modern apartment house; the interior of a department store; a gasoline refilling station; windows in a shopping district; a news stand; a blizzard; an insurance agent; the family doctor; happiness; sullenness; generosity; niggardliness; the radio.

2. Use any five of the following words in a metaphorical sense to make clear, emphatic and picturesque statements: plough, shine, fling, arrows, vault, journey, cloud,

horizon, tree, flash.

Exercise VII (Oral)

1. In the following passage which are the metaphors?

2. Why is the passage not monotonous to read?

3. What do you learn from the passage concerning the source of figures of speech?

4. Many of these figures of speech are very old and even hackneyed. Why are they still in common use?

D. Wonderful Man

"Man," says the Columbia Encyclopedia, "is distinguished from other animals by his brain and his hands." But there the difference would seem to end because he is chicken-livered, lionhearted, pigeon-toed. He is treacherous as a snake, sly as a fox, busy as a bee, slippery as an eel, industrious as an ant, blind as a bat, faithful as a dog, gentle as a lamb. He has clammy hands, the ferocity of the tiger, the manners of a pig, the purpose of a jellyfish. He gets drunk as an owl. He roars like a lion; he coos like a dove. He is still as a mouse; he hops around like a sparrow. He works like a horse. He is led like sheep. He can fly like a bird, run like a deer, drink like a fish, swim like a duck. He is nervous as a cat. He sticks his head in the sand like an ostrich. He acts like a dog in a manger. He is coltish and kittenish, and stubborn as a mule. He plays possum. He gets hungry as a bear, and wolfs his food. He has the memory of an elephant. He is easily cowed. He gets thirsty as a camel. He is as strong as an ox. He has a catlike walk, and a mousy manner. He parrots everything he hears. He acts like a puppy, and is as playful as a kitten. He struts like a rooster, and is as vain as a peacock. He is as happy as a lark and as sad as an owl. He has a whale of an appetite. He has a beak for a nose, and arms like an ape. He has the eyes of a hawk and the neck of a bull. He is as slow as a tortoise. He chatters like a magpie. He has raven hair and the shoulders of a buffalo. He's as dumb as an ox, and has the back of an ox—he is even as big as an ox. He's a worm. His goose is cooked. He's crazy like a bedbug (or fox or coot). He's a rat. He's a louse. Of course, he is also cool as a cucumber, fresh as a daisy, red as a beet, etc.—but the Columbia Encyclopedia doesn't suggest that he differs in any way from vegetables and other flora, so we won't go into that.

From The Pleasures of Publishing Columbia University Press

UNIT IV

"HIYA, FOLKS!"

Exercise I (For study and discussion)

1. Look at the picture opposite page 6. What is taking place in this picture?

2. What name is given to this type of broadcast? Why?

3. How many points of contrast can you find?

4. Which is the better actor? Why do you think so? Who is in the jungle? Why?

5. Who is broadcasting? What feelings is he expressing?

On what do you base your opinion?

6. How would you recognize Leo if you met him face to face?

7. With what would you compare him? Why?

8. What phrases can you invent to describe Leo's fur and expression, the broadcaster's smile, and the microphone?

Exercise II (Written)

1. Write the broadcaster's comments to his radio audience as he enters the cage and approaches Leo. Use similes where possible to make your meaning clear.

2. Impersonate Leo and write down his observations and comments on this broadcast. Use metaphors where

possible to show Leo's reflections.

3. Arrange the script of an imaginary dialogue between the broadcaster and Leo.

UNIT V

THE LANGUAGE WE SPEAK

Exercise I (For study)

Do you own a good dictionary? Open your dictionary, and subject the page in front of you to the following test:

1. Does it indicate clearly the correct pronunciation of words?

2. Does it give, where necessary, syllabic division, variant spelling, or an example of the use of the hyphen?

3. Is the etymology (derivation) given of any word or a brief

story told of a word's history?

4. Are the principal parts given of any verbs? Is an example given of a verb phrase, or of the correct preposition to use?

5. Can you find examples of idiomatic usage or of special meanings? Are the definitions clear? Are there any illustrations?

6. Is a synonym or an antonym ever given?

7. Is the formation of the plural ever shown?

8. Does it indicate that a word is archaic, obsolete, colloquial, or foreign?

9. Does it give a "cross reference"?

10. What are the principal things that you can learn about words from a reliable dictionary?

Exercise II (Oral)

Words have not only meaning but character, personality, and affiliations. To what do the following words owe their charm or power to attract—to idea, suggestion, feeling, image, or sound? Which are native English words, and which are adaptations from other languages? Can you pronounce them all correctly?

- (a) adoration, adventure, asphodel, ambrosial, autumnal
- (b) blossom, brotherhood, blessedness, crimson, cheerily
- (c) clarion, daffodil, Elysium, forgiveness, fountain
- (d) freedom, fellowship, glimmering, harmony, infinite
- (e) immemorial, ivory, jubilee, labyrinth, lullaby
- (f) merrily, multitude, miracle, oriental, primeval
- (g) pinnacle, paradise, remember, romantic, sacrament
- (h) splendour, symphony, vermilion, wonderful, woodland

Exercise III (Written)

Make a list of words which, for one reason or another, you particularly dislike.

Exercise IV (Oral)

To what does each of the following passages owe its effectiveness?

- (a) Make words work for their keep!
- (b) I hate to run down a tired metaphor.
- (c) Was she inconspicuous? Yes, as inconspicuous as a new filling station.
- (d) The magician was slick—as slick as an oyster in a bottle of castor oil.
- (e) He is as mean as the man who gave a homing pigeon for a birthday present.

Exercise V

(For study and discussion)

The following three passages are examples of modern journalism and journalese.

- I. Why do they interest you? Of which style would you tire first?
- 2. How do they reflect the tempo of our time? Which offends most? Why?

3. What do they reveal concerning our use of our mother tongue?

4. What are the aims and purposes of the study and the practice of English composition? How can results best be achieved?

5. In what respect is each of the three writers an amateur philologist?

By Their Words Α.

One can judge the age and moral quality of a civilization by the way it talks. When it possesses vigor, self-assurance and a sense of destiny, its people are direct to the point of ruthlessness. They have little patience with the nicely turned phrase, or the merely pretty expression. The spirit shows in every aspect of their lives. In the early days of Greek culture, for instance, architectural columns were Doric-simple, solid shafts, capped with unadorned blocks of stone. They were made to carry weight, and nobody was in doubt about it. By the time of the Roman Empire, however, these columns had been replaced by the Corinthian style, light and airy in form, capped by cushions of lacy sculpture. It was as if their builders were ashamed that there had to be columns, and made them look as much as possible like something else.

Many other examples might be cited to show the transition from the simple and direct in a vigorous civilization to the complex and evasive of more effete days. It is an evidence of softness. Consider how seldom the word "stern" may be applied to a man in these days. People are afraid to say "death" today. They prefer "passed away." They are not buried, they are interred. Businesses seldom go bankrupt. They are "reorganized." Charity has been replaced by welfare. Indeed, "charity" goes to no greater extreme than in our legislative bodies, where the old vigor and forthrightness of debate is almost gone. The members no longer say what they mean, but invent anaemic phrases to avoid offense to petty vanity. Newspapers have become as bad.

It is a sign of intellectual flabbiness. People hate to face reality, and invent words to soften it. Using false words, they learn to think in lies. Learning to think in lies, they tolerate deception and hypocrisy. It shows in their disrespect for law; in the timidity of their Governments. It shows in their acceptance of imitations; their admiration of easy success.

The ancients knew the value and importance of words. More than one religion identified the Word with Deity itself. Men tamper with words and their meanings at their peril. Life will

not be mocked by evasion.

EDITORIAL

Globe and Mail (July 19, 1946)

B. Patho-Philology

"I just love that book," said the doctor's wife. "It's full of

nostalgia. It makes me wish I was my grandmother."

"I wish you were your grandmother too," said the doctor. "If you were, you wouldn't keep saying nostalgia and nostalgic all the time when you mean a vague wistfulness. Nostalgia is the name of a disease."

"Nonsense," said his wife. "Every book and magazine I pick up uses the word several times over. They would not do it if they

were wrong."

"They wouldn't do it if they were right," said the doctor. "They are just copying each other, not the dictionary. Nostalgia really means homesickness as a sickness. When I was overseas, every soldier I met wanted to be home . . . naturally. But that wasn't nostalgia. That was a normal human wish. Nostalgia is pathological. Any soldier who had real nostalgia was a sick man and was sent home quick. I sent dozens home myself."

"Phooey," said his wife, speaking as a scholar rather than as a wife. "A word means anything people want it to mean, not what the dictionary tells them to mean. Ever hear of usage?

You know what I mean when I say nostalgia, surely."

"Well," said the doctor, "I know what you mean when you use it wrongly. But I'd no longer know what you meant if you used it correctly. Which is a pity."

"What's the matter with a little exaggeration?" she said.

"Speaking as a medical sharp," he said, "and speaking about medical words, I'd say exaggeration amounts to a bad diagnosis, and implies a difference in kind as well as a difference in degree. If I borrow a book and fail to return it promptly, you don't call me a kleptomaniac, do you?"

"No."

"And if I shed a tear or two at a sad play or novel, you don't say I suffered from melancholia?"

"No."

"And if I have a twinge or two of gout, you don't say I am a dipsomaniac, a helpless cripple, and a notable invalid?"

"Sometimes I do. But not often."

"And if I let I dare not wait upon I would, like the poor cat in the adage . . . I mean i' th' adage . . . you don't say the cat and I are schizoid, do you?"

"Well, yes, I do," she said. "Definitely. One of your personalities doesn't want to do something, and the other wishes it could and feels kind of . . . well, kind of nostalgic. If you know what I mean."

DAVID BROCK

Saturday Night (May 24, 1949)

C. Strain of Modern Living

Well . . . all this by way of saying we agree with a taxi driver whose passenger we were lately.

"No radio telephone in this cab" we offered as conversational

fodder, settling into the back seat.

"Not for this bambino" he said, with a vehemence we hadn't

expected.

"Used to work for a company with those things" he went on. "Nearly drove me crazy. Y'see you gotta listen to all the calls to get your own. Can't even leave for a cuppa coffee. Might fire you if you switch it off. Began to feel they'd be scooping me up from the loony bin if I didn't get out from under. So I hadda good idea."

We leaned forward expectantly. Here, perhaps, was the answer to the whole problem of the human apparatus vs. the machine.

"Quit. Got an old-fashioned horse-and-buggy crate. This one—no telephone. No radio. Nothing but a steering wheel and some good brakes and gears and stuff. No purpose, lady, but to get a fare where she or he wants to go."

"But what about holdups?" we asked. "Doesn't the radio

telephone give you some security?"

He slowed down long enough to turn around and look at us pityingly.

"Y'ever run into couple tough babes with rods?"

We admitted we hadn't had the pleasure.

"Look. To send you gotta pick up the mike, wait for her to warm, rev. up the motor so's the generator's dishing out lots of juice, then talk. You figger what you're gonna say, with cold steel tickling the back of your shirt front."

We figgered.

LOTTA DEMPSEY

Globe and Mail

Exercise VI (For review)

1. What is the difference between grammar and syntax, and between syntax and rhetoric?

2. What is meant by the rhetoric of the sentence? How many different types of rhetorical devices are used in

passage A on pages 18-19?

3. What is meant by the rhetoric of the paragraph? By means of what rhetorical devices are the paragraphs developed in passage A?

UNIT VI

PRONUNCIATION AND USAGE

EXERCISE I

- 1. Why are the following words frequently mispronounced?
- 2. How would you pronounce each word? How do you know that you are correct? Can you use it correctly in a sentence?
- 3. Once you are sure that you are pronouncing each word correctly, review this exercise frequently until the correct pronunciation becomes your common pronunciation.
- (a) apricot, adult, address (noun and verb), apparatus, April, arctic, architect, archbishop, aviator, amateur, attorney, automobile, axe, acts, alien, accurate, abdomen, absolute
- (b) battalion, brilliant, bouquet, burlesque, bequeath
- (c) convenient, coupon, congratulatory, curriculum, credence, Celtic, cruel, comparable, comely, conduit, chasm, column, clique, covetous, chassis, culinary, carillon, casement, clothes
- (d) data, despicable, dishevel, detour, dais, defects, docile, duty, duke
- (e) economics, envelope, evolution, expert (noun and adjective), err, error, extraordinary, exquisite, elm, exigency, enthusiasm, engine
- (f) finance, futile, fragile, familiar, falcon, fossil, facetious, facsimile, finis, forehead, film
- (g) genuine, gesture, gist, garage, ghoul, genius, gross, grievous, gratis, garrulous, grimace, gunwale
- (h) humour, hotel, heroine, handkerchiefs, heinous, hospitable
- (i) Italian, interesting, isthmus, indefatigable, ignominious, ignoramus, implacable, irreparable, iodine, inquiry, impious, indictment, inexplicable

- (j) Juliet, just, juvenile
- (k) kiln
- (1) library, leisure, lichen, literature, lenient, listen
- (m) million, municipal, mists, mischievous
- (n) naïve, nephew, nomenclature, nonchalant
- (o) opinion, oppressed, opportunity, oaths, often
- (p) patriot, patriotism, privacy, premier, pathos, portentous, primarily, positively, poem, peculiar, probe, prohibition
- (q) quay, quinine, querulous, quandary, quarrel
- (r) ration, recess, romance, research, route, ruin, rhythm, really, respite
- (s) superfluous, supple, subtle, squalor, squirrel, succumb, stupid, spiritual, soften, status, suit, suite
- (t) tryst, tortoise, Tuesday, the, tune
- (u) union, usage
- (v) vagaries, valiant, violent, virtue
- (w) Wednesday, whistle, were, whine, what, when, why, whether, wont
- (y) yes, yesterday, yeast, youths

EXERCISE II

In each of the following statements there is a slip of the tongue (or pen). What is the error, and how would you correct it?

- I. The poet Shelley belonged to the rheumatic period.
- 2. We had roast beef, potatoes, and asparrowgrass for dinner.
- 3. Her cheerfulness adhered her to all her friends.
- 4. His fees were exuberant.
- 5. The hollyhawks were all blown down by the wind.
- 6. Too much learning left him dissolutioned.
- 7. He always acted with disgression.
- 8. Few got the full transport of his words.
- 9. The remains of the poet Yeats were reinterned in his native soil.
- 10. He has been delicate in health since infantry.

Exercise III

How may the words in each of the following groups be distinguished from one another in meaning?

- (a) artist, artizan, artificer, mechanic
- (b) severity, sternness, strictness, rigour
- (c) pride, vanity, arrogance, haughtiness
- (d) representative, ambassador, envoy, plenipotentiary

Preposition at the End

Replying snappily to an accusation that he was writing poor English because he had ended a sentence with a preposition, a newspaper columnist wrote thus to his critic: "What do you take me for? A chap who doesn't know how to make full use of all the easy variety the English language is capable of? Don't you know that ending a sentence with a preposition is an idiom many famous writers are very fond of? They realize it's a colloquialism a skilful writer can do a great deal with. Certainly it's a linguistic device you ought to read about."

UNIT VII

AMATEUR PHILOLOGIST

A KNOWLEDGE of words lifts our horizons above time and space, and we can all attain to some degree of proficiency in the study of words and the curiosities of English usage. Philology is one of the most rewarding of hobbies, and it is easy to learn.

A certain man, for instance, describes Mr. Churchill as the *epitome* of British statesmanship. He is later reported by a friend to a friend as having described Mr. Churchill as the *acme* of British statesmanship. The question is, Did the third man receive the same meaning that the first man expressed? The answer may be found in the dictionary.

The word *epitome* comes into English through Latin from a Greek word meaning a surface incision. The Greek noun is formed from a preposition *epi* "upon" combined with *temnein* "to cut." The original meaning of the word in English is a summary or abstract of a book, a condensed account, or a thing that represents another in miniature, or a part which represents typically a larger whole.

The word acme comes into English directly from Greek, in which language it means "point." In English it means

highest point, or point of perfection.

Consequently, the first man meant that Churchill is a typical representative of British statesmanship, and the third man understood him to mean that Churchill marks the highest point of development of British statesmanship, because the second man thought the two words expressed the same meaning.

Exercise I (For study)

1. Are the following words all formed in the same way: epicure, epidemic, epigraph, episode, epistle, epitaph?

2. What is the origin and meaning of the word acne?

3. How did the following English words come into existence: blot, flush, twirl, good-bye?

4. How did the following flowers get their names: begonia,

dahlia, forsythia, gardenia, poinsettia, wistaria?

Exercise II (Written)

How do the words in the following groups differ from one another in meaning and usage? Write full explanations.

(a) good, great, grand

- (b) majestic, magnificent, splendid
- (c) imposing, stately, superb

(d) noble, sublime, august

(e) exceed, excel, surpass, transcend, outdo

Exercise III

(For study and writing)

What is the picturesque origin of each of the following words?

(a) astonish, bombastic, chapel, calculate, candidate

(b) defalcate, exaggerate, expedite, garret, harangue(c) insult, investigate, magazine, marmalade, opportunity

(d) panic, pavilion, pedigree, pedagogue, precocious

EXERCISE IV

Define and use correctly in sentences any five of the following pairs of words: accede, exceed; complement, compliment; disinterested, uninterested; eminent, imminent; fewer, less; inability, disability; accept, except; freeze, frieze.

Exercise V (Written)

Word Prefix Root Meaning
monograph mono graphein a separate treatise
(alone, one) (write) on a single subject

- I. On a chart like the one above show the derivation and meaning of each of the following words: aspect, correlation, detain, epilogue, intermittent, indisposed, insist, mistranscribe, non-extended, offer, precept, telephone, uncomplicated.
- 2. What other words are suggested to your mind by either the prefixes or the roots of the foregoing words?

Exercise VI (Written)

Write a paragraph in which you set forth your opinions concerning the content of the following passage: "I would make boys all learn English, and then I would let the clever ones learn Latin as an honour and Greek as a treat. But the only thing I would whip them for is not knowing English. I would whip them hard for that."

WINSTON CHURCHILL

From A Roving Commission: My Early Life Charles Scribner's, Sons

UNIT VIII

SLANG AND SUNDRY USAGES

Exercise I (Oral)

- 1. What is the distinctive meaning of each of the following words: idiom, dialect, colloquialism, vulgarism, slang, cant, jargon?
- 2. In which of the foregoing classes would you place the italicized words or groups in the following passages?
 - (a) Which bloke stole the grub?
 - (b) The progressives are sometimes called dialectical materialists.
 - (c) The bairn was snoozing in the old geezer's arms.
 - (d) He went in to the joint for a coke.
 - (e) Does your mother know you're out?
 - (f) He's the guy as done it, 'cause I seen him.
 - (g) Ain't you going to take a nap?
 - (h) Where did Doc get the palooka?
 - (i) It's all serene now; he's taken everything—lock, stock, and barrel.
 - (j) The sky pilot gave the chap some brass.
 - (k) We'll take a tram if you have any tin.
 - (1) Believe me the old codger is a queer.

Exercise II (Written)

Write an essay on slang. The following brief may suggest a plan for your reflections. Support your points by examples, etc.

- I. What is slang? How has it been variously defined?
- 2. How is it distinguishable from other curiosities in the use of language?
- 3. How can you account for its popularity?

It is lively and striking, and sometimes startling.

It often exposes the pomposity, hypocrisy, and pedantry of traditional speech.

It is sometimes marked by originality, novelty, picturesqueness, and wit.

It may give point and colour and concreteness to speech.

It is often intimate and familiar in tone—the language of the people.

4. Why is slang generally condemned?

It may be undignified—too intimate and familiar.

It may easily be misunderstood—too narrow or too vague.

It may reveal a readiness to conform to vulgar convention.

It usually indicates a limited vocabulary.

5. Why does the use of slang persist?

It does not suffer from the restriction of laws.

It gives a comfortable latitude to the nimble intellect.

It appears smart and new.

It makes the whole world kin-and grin.

6. What would language be without slang?

Exercise III (For study)

- I. In Fowler's *Modern English Usage* read the following sections: barbarisms, cast-iron idiom, elegant variation, false emphasis, false quality, false scent, hyphens, idiom, repetition of words or sounds, rhythm, split infinitive, sturdy indefensibles, two-pence coloured, and worn-out humour.
- 2. In Roget's Thesaurus of English Words and Phrases study the section on "Means of Communicating Ideas."

Exercise IV (Written)

Set forth in a paragraph your opinions or reflections on the content and the style of the following passage.

Splitting the Infinitive

One of the most closely guarded secrets of the era can at last be told: how an anonymous group of grammarians, working in secrecy in a remote section of the country, have finally succeeded in splitting the infinitive.

The so-called "Bronx-Project" got under way in 1943, with the installation of a huge infinitron specially constructed for the job by Cal Tech philologists. Though the exact details are still withheld for reasons of security, it is possible to describe the

general process.

From a stockpile of fissionable gerunds, encased in leaden clichés to prevent the spread of radioactivity, a suitable subject is withdrawn and placed in the infinitron together with a small amount of syntax. All this material must be handled with great care as the slightest slip may lead to a painful solecism. Once inside the apparatus, the gerund is whirled about at great speed, meanwhile being bombarded by small participles. A man with a Gender Counter stands ready to warn the others if the Alpha-Beta rays are released in such high quantities as to render the scientists neuter.

The effect of the bombardment is to dissociate the whirling parts of speech from one another until at length an infinitive splits off from its gerund and is ejected from the machine. It is picked up gingerly with a pair of hanging clauses and plunged in a bath of pleonasm. When it cools, it is ready for use.

The question is often asked: Can other countries likewise split the infinitive? I think we can safely answer, "No." Though it is true that Russia, for one, is known to have large supplies of thesaurus hidden away behind the Plural Mountains, it is doubtful if the Russians possess the scientific technique. They have the infinitive, but not the know-how.

And that is something on which to congratulate our own brave pioneers in the field of grammatical research. Once it was thought that the infinitive could never be split—at least not without terrible repercussions. We have shown that it is quite possible, given the necessary skill and courage, to unquestionably and without the slightest shadow of a doubt accomplish this modern miracle.

See how easy it is, once you know how?

NORMAN R. JAFFRAY

From Saturday Evening Post

EXERCISE V

How may the words in each of the following groups be distinguished from one another in meaning?

- (a) accomplish, achieve, execute, perform
- (b) salute, address, accost, greet
- (c) adduce, allege, advance, assign
- (d) correct, reform, amend, emend

UNIT IX

THE GRAMMAR OF MEANING

Exercise I (Written)

Parse the italicized words in the following:

- I. He is not worth his salt.
- 2. The meat cuts tender.
- 3. The dog's barking was heard all over the place.
- 4. He looks like an actor.
- 5. His standing is good, considering his age.
- 6. In after years we shall all know the answer.
- 7. The farmers live near each other.
- 8. I am none too sure of my bearings.
- 9. Open the drawer on the left-the one with the key in it.
- 10. Everybody laughed at George.
- 11. Nobody else went save me.
- 12. A pretty mess we shall be in by then.
- 13. I remember seeing him.
- 14. I should hate you to miss the train.
- 15. To see is to buy!
- 16. Shall you be in if I call in the afternoon?

Exercise II (Written)

The rules of good English usage are broken by the italicized words in the following sentences. Rewrite the sentences, correcting the mistakes and explaining the reason for the changes you have made.

- 1. There is no doubt but that he intended to go.
- 2. He was very interested in the book.
- 3. He was never near enough that he could see the markings.

- 4. I never saw such confusion.
- 5. What was the reason for his going?
- 6. He seldom or ever goes to the theatre.
- 7. I do not know if I can go.
- 8. It was quite a different kind of story to what I had expected.
- 9. I sort of thought that would happen.
- 10. They had expected to have gone before we arrived.
- 11. He missed the train, so he took a bus.
- 12. I am going to the post office, then to the store.

Exercise III (Written)

Rewrite the following sentences, correcting the errors in grammar, structure, or usage, and giving reasons for your corrections.

A.

- I. An impenetrable veil of ignorance and obscurity separate her from the world.
- 2. Knowing how to obey is the foundation of discipline, and to act in conformity with orders is its accomplishment.
- 3. It is not only sufficient but far in excess of his wants.
- 4. He swam the same distance as you had in the first race.
- 5. This motor car is not covered with chromium-plating, which makes it more attractive.
- 6. This is as good or better than yours.
- 7. He should not spend all his money now and to save nothing for the picnic.
- 8. I am unable to accurately estimate the cost.
- 9. He followed them marching along through his binoculars.
- 10. He was accorded the universal applause of all.

В.

- 1. The Board decided to build a school large enough for a thousand pupils three storeys high.
- 2. He returned back to the game as soon as he had been rested.
- 3. We do not know them like you do.

- 4. The sun slowly disappears until one cannot see nothing.
- 5. I don't like those sort of dealings.6. Neither of these answers are right.

7. He said that he preferred to rather see the patient for himself.

8. Each thought first of themselves.

9. She recommend the assistant of her late husband whom she trusted implicitly.

10. We should all have liked to have helped if we had been asked.

Exercise IV (Oral)

What is characteristically English in the grammar, syntax, structure, or idiomatic usage found in each of the following sentences:

(a) A beast does not know that he is a beast, and the nearer a man gets to being a beast the less he knows it.

George MacDonald

(b) After a certain distance, every step we take in life we find the ice growing thinner below our feet, and all around us we see our contemporaries going through.

R. L. STEVENSON

(c) If your subject does not appear the flower of the world at the moment, you have not rightly got it.

RALPH WALDO EMERSON

(d) "We will practise it in the morning, my boy," said he, "and I'll put you up to a thing or two worth knowing."

W. M. THACKERAY

(e) Though authority be a stubborn bear, yet he is often led by the nose with gold.

W. Shakespeare

UNIT X DEFINING

Exercise I (Oral)

- I. What are the characteristics of a good definition?
- 2. What are the values of defining?
- 3. How does a definition differ from an explanation, and a description?

Exercise II (Written)

What is any one of the following?

a pressure cooker a record changer an automatic telephone

a windmill
a floating dock
a social reformer

Exercise III (Written)

Write a humorous definition of one of the following:

a spark plug a book trough an umbrella a can opener a lady-in-waiting an open mind

UNIT XI

THE MIND'S EAR

Exercise I (For study and discussion)

- I. What details of the picture facing p. 38 tell you what it is?
- 2. How does it differ from a platform, a stage, a movie screen?
- 3. What type of programme is on the air?
- 4. What are the several functions of the persons present?
- 5. Which man is speaking? How do you know?
- 6. Who is likely to speak next? Why do you think so?
- 7. What words would you use to describe your impressions of this scene?
- 8. How are alertness and tension expressed in the picture?
- 9. On the stage and screen the performers express thought and feeling by facial expressions, gestures, and actions, as well as words. On what does the radio performer depend to convey his meaning, intention, and behaviour? What are the relative advantages of appealing to the mind's ear and the mind's eye?
- 10. How are common sounds reproduced on the air?
- 11. How are the effects of dramatic illusion and spontaneity produced on the air?
- 12. What advantages has the radio over the stage, the screen, the press?
- 13. What evidence is there that this programme is carefully planned and timed?
- 14. Whom are these people trying to interest and please, i.e. what types of listeners?

15. What are the chief means by which they try to achieve their object?

16. What qualities contribute most to the effectiveness of good prose composition?

EXERCISE II (Written)

Prepare a brief script for the broadcasting team in the picture. Write the announcer's introduction, the chairman's remarks, and the arguments pro and con for the two sets of debaters, using one of the following propositions:

- (a) The movies should be more rigidly censored.
- (b) Wars cannot be abolished.
- (c) Science is a menace to civilization.(d) The stage is not an educational institution.
- (e) The face is an index to the mind.
- (f) Every girl should learn the management of a house.

Write the chairman's summary and the announcer's conclusion of the broadcast. Be sure to indicate in brackets what sounds, tones, inflections, etc. should be used.

Exercise III (Written)

Sum up in a paragraph your views concerning the effect of the wide-spread use of television on one of the following:

- I. the radio
- 2. the movie
- 3. the press
- 4. commercialized sport
- 5. social life
- 6. travel

UNIT XII

WRITING THE SCRIPT

Exercise I (Written)

With the suggestions provided below and any other material you can assemble, prepare for broadcasting the script of a brief *debate* on the relative merits of the radio and the press as media for the transmission of news and advertising. Arrange the words for the announcer's introduction. Invent names for your characters. Make your radio audience sit up and listen; make your phrases tell and every minute count.

Advantages of radio:

The newscast and the news flash are up-to-the-minute accounts. It is easier to listen than to read; and the news round-up provides an emotional thrill. Special events are on-the-spot reports with all the dramatic appeal of the human voice directed to make an "actuality" broadcast successful. Personal interviews with the people who make the news should not be overlooked. News commentators and columnists review and interpret news, make predictions, and analyze trends. Usually such newscasts are supported by sponsors who wish to command a vast audience for their advertising. Sometimes such newscasts are on chain programmes with frequent interruptions for commercial advertising. People who wish to hear the news find the advertising inescapable.

Advantages of press:

The news flash gives only a fraction of the news. The press gives more variety and more detail. The listener has no option; he is at the mercy of the announcer. The reader can choose



"BEAT THE CHAMPS" An Actual Photograph of This C.B.C. Programme

both his material and his time to read from a wider news coverage. He has time to evaluate the headline, the news lead, the editorial comment, the illustrations, and the interpretations of the syndicated columnists. He can read and reflect with fewer interruptions; and he can choose between facts and propaganda. What he reads is founded not on the needs of a sponsor but on the reputation and authority of the newspaper's owner. By means of a clipping service, press reports are filed for future reference. Advertising in the press can be both interesting and attractive, and its effect can be more lasting. Classified advertisements are regular useful services; but they may be skipped by those who are not interested. Time and selectivity are both on the side of the press, but no one can predict what television may bring.

Exercise II (Written)

Prepare for broadcasting a dramatization of Leacock's My Financial Career which follows, or a dramatization of a passage from the novel you are studying.

- 1. Plot the scenes or incidents. Plan the dialogue. Insert directions for stage and sound effects. Arrange the narrator's part.
- 2. Points to consider:
 - (a) How can the attention and interest of the radio audience be caught and held?
 - (b) What makes each incident dramatic and each speech telling?
 - (c) How much time is allotted to each step?
 - (d) How can impressions of entrances, exits, and stage positions be conveyed? Insert your directions in brackets in the script.
 - (e) How can the radio audience without the assistance of scenery, properties, costumes, make-up, lights,

and facial expressions, be made aware of the distinguishing qualities of each character?

(f) What use can be made of contrasting voices, inflection, grouping, pauses, etc. to convey meaning?

Where and how can sounds be used to intensify dramatic effects? Include your directions in the script.

(h) How can emotion be transmitted? Indicate in brackets how special lines should be spoken.

- What use can be made of the narrator in the tran-(i)sitions from scene to scene?
- How is this radio drama to conclude? (i)

My Financial Career

When I go into a bank I get rattled. The clerks rattle me; the wickets rattle me; the sight of the money rattles me; everything rattles me.

The moment I cross the threshold of a bank and attempt to

transact business there. I become an irresponsible idiot.

I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it.

So I shambled in and looked timidly round at the clerks. I had an idea that a person about to open an account must needs consult the manager.

I went up to a wicket marked "Accountant." The accountant was a tall, cool devil. The very sight of him rattled me. My voice was sepulchral.

"Can I see the manager?" I said, and added solemnly, "alone."

I don't know why I said "alone."

"Certainly," said the accountant, and fetched him.

The manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

"Are you the manager?" I said. God knows I didn't doubt it.

"Yes," he said.

"Can I see you," I asked, "alone?" I didn't want to say "alone" again, but without it the thing seemed self-evident.

The manager looked at me in some alarm. He felt that I

had an awful secret to reveal.

"Come in here," he said, and led the way to a private room. He turned the key in the lock.

"We are safe from interruption here," he said; "sit down."

We both sat down and looked at each other. I found no voice to speak.

"You are one of Pinkerton's men, I presume," he said.

He had gathered from my mysterious manner that I was a detective. I knew what he was thinking, and it made me worse.

"No, not from Pinkerton's," I said, seeming to imply that I

came from a rival agency.

"To tell the truth," I went on, as if I had been prompted to lie about it, "I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank."

The manager looked relieved but still serious; he concluded now that I was a son of Baron Rothschild or a young Gould.

"A large account, I suppose," he said.

"Fairly large," I whispered. "I propose to deposit fifty-six dollars now and fifty dollars a month regularly."

The manager got up and opened the door. He called to the

accountant.

"Mr. Montgomery," he said unkindly loud, "this gentleman is opening an account; he will deposit fifty-six dollars. Good morning."

I rose.

A big iron door stood open at the side of the room.

"Good morning," I said, and stepped into the safe.

"Come out," said the manager coldly, and showed me the other way.

I went up to the accountant's wicket and poked the ball of money at him with a quick convulsive movement as if I were doing a conjuring trick.

My face was ghastly pale.

"Here," I said, "deposit it." The tone of the words seemed to mean, "Let us do this painful thing while the fit is on us."

He took the money and gave it to another clerk.

He made me write the sum on a slip and sign my name in a book. I no longer knew what I was doing. The bank swam before my eyes.

"Is it deposited?" I asked in a hollow, vibrating voice.

"It is," said the accountant.

"Then I want to draw a cheque."

My idea was to draw out six dollars of it for present use. Someone gave me a cheque-book through a wicket and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

"What! are you drawing it all out again?" he asked in surprise. Then I realised that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All the clerks had stopped writing to look at me.

Reckless with misery, I made a plunge.

"Yes, the whole thing."

"You withdraw your money from the bank?"

"Every cent of it."

"Are you not going to deposit any more?" said the clerk, astonished.

"Never."

An idiot hope struck me that they might think something had insulted me while I was writing the cheque and that I had changed my mind. I made a wretched attempt to look like a man with a fearfully quick temper.

The clerk prepared to pay the money.

"How will you have it?" he said.

"What?"

"How will you have it?"

"Oh"—I caught his meaning and answered without even trying to think—"in fifties."

He gave me a fifty-dollar bill. "And the six?" he asked dryly.

"In sixes," I said.

He gave it to me and I rushed out.

As the big door swung behind me I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then I bank no more. I keep my money in cash in my trousers pocket and my savings in silver dollars in a sock.

STEPHEN LEACOCK

From Literary Lapses

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Exercise III

- 1. With a selected caste and dummy equipment put, at the front of the classroom, a broadcast of the best script.
- 2. What have you learned from this experiment?

UNIT XIII

ARGUMENT

Exercise I (Written)

1. In connection with argument and debate, what is the meaning and significance of each of the following terms? Write definitions of them. (a) syllogism, (b) fallacy, (c) assertion, (d) refutation, (e) persuasion, (f) proposition, (g) induction, (h) deduction, (i) testimony, (j) proof, direct and indirect, (k) evidence, direct and circumstantial, (l) brief, (m) affirmative, (n) negative.

2. Arrange the foregoing terms in the order in which they might occur in the preparation of a brief or the presen-

tation of a case.

Exercise II (Oral)

In prose a good deal of use is made of the methods employed in argument and debate.

- I. In the following paragraphs, for instance, what argument is set forth in each one? Where and how is the proposition stated?
- 2. How is it developed? What relationship exists between the thought and the form of the paragraph?

3. What rhetorical method is used to clarify and emphasize points?

4. Which paragraph is the most persuasive? Why?

5. Which contains the most interesting and imaginative phrasing?

6. How can choice of words and sentence structures enhance the effect of an argument on the reader? Illustrate by reference to the following passages.

A.

The ruin or prosperity of a state depends so much upon the administration of its government, that, to be acquainted with the merit of a ministry we need only observe the condition of the people. If we see them obedient to the laws, prosperous in their industry, united at home, and respected abroad, we may reasonably presume that their affairs are conducted by men of experience, abilities, and virtue. If, on the contrary, we see a universal spirit of distrust, and dissatisfaction, a rapid decay of trade, dissension in all parts of the empire, and a total loss of respect in the eyes of foreign powers, we may pronounce, without hesitation, that the government of that country is weak, distracted, and corrupt.

Letters of Junius

B.

There goes in the world a notion that the scholar should be a recluse, a valetudinarian,—as unfit for any handiwork or public labor as a penknife for an axe. The so-called "practical men" sneer at speculative men, as if because they speculate or see, they could do nothing. I have heard it said that the clergy, who are always, more universally than any other class, the scholars of their day,—are addressed as women; that the rough, spontaneous conversation of men they do not hear, but only a mincing and diluted speech. They are often virtually disfranchised; and, indeed, there are advocates for their celibacy. As far as this is true of the studious classes, it is not just and wise. Action is with the scholar subordinate, but it is essential. Without it, he is not yet man. Without it, thought can never ripen into truth. Whilst the world hangs before the eye as a cloud of beauty, we cannot even see its beauty. Inaction is cowardice, but there can be no scholar without the heroic mind.

RALPH WALDO EMERSON

From The American Scholar

C.

Next to this we know that there is a great stir on behalf of technical and commercial education. The special needs of our time and country compel us to pay particular attention to this subject. Here knowledge is business, and we shall never hold our industrial preëminence, with all that hangs upon that preëminence, unless we push on technical and commercial education with all our might. But there is—and now I come nearer my subject—a third kind of knowledge which, too, in its own way is business. There is the cultivation of the sympathies and imagination, the quickening of the moral sensibilities, and the enlargement of the moral vision. The great need in modern culture, which is scientific in method, rationalistic in spirit, and utilitarian in purpose, is to find some effective agency for cherishing within us the idea. That is, I take it, the business and function of literature.

JOHN MORLEY

From Studies in Literature
Macmillan & Co., Ltd.

D.

Of all people, children are the most imaginative. They abandon themselves without reserve to every illusion. No man, whatever his sensibility may be, is ever affected by Hamlet or Lear as a little girl is affected by the story of poor Red Riding-Hood. She knows that it is all false, that wolves cannot speak, that there are no wolves in England. Yet in spite of her knowledge, she believes; she weeps, she trembles; she dares not go into a dark room lest she should feel the teeth of the monster at her throat. Such is the despotism of the imagination over uncultivated minds. In a rude state of society men are children with a greater variety of ideas. It is, therefore, in such a state of society that we may expect to find the poetical temperament in its highest perfection. In an enlightened age there will be much intelligence, much science, much philosophy, abundance of just classification and subtle analysis, abundance of wit and eloquence, abundance of verses and even of good ones-but little poetry.

Men will judge and compare, but they will not create. They will talk about the old poets and comment on them, and to a certain extent enjoy them. But they will scarcely be able to conceive the effect which poetry produced on their ruder ancestors, the agony, the ecstasy, the plenitude of belief.

THOMAS MACAULAY

From Essay on Milton

Exercise III (Written)

Write an essay suggested by the following brief, using all the devices of argument and of paragraphing that you deem necessary to make your case clear and persuasive.

Party Government is an Expensive Necessity

- I. Introduction.
- 2. Arguments against party government.
 - (a) It is a waste of time, effort, and money to keep able men in parliament thwarting one another's schemes.
 - (b) A party may secure power on the strength of a single issue and thereafter fail to represent the wishes of the majority.
 - (c) A party may gain power by means of issues on which the majority of voters, without full knowledge of all factors involved, could not possibly choose intelligently and wisely.
 - (d) Election speeches sometimes degenerate into vilification of opposing people and policies.
 - (e) Important principles are often sacrificed to petty squabbling.
 - (f) Political feeling often produces bad feeling among friends.
 - (g) The expense of general elections is very great.
- 3. Arguments in favour of party government.
 - (a) No government can represent every shade of opinion.
 - (b) The principle of majority rule meets the needs of most.

- (c) It permits appeal to the electorate on important issues.
- (d) It may prevent a strong party from abusing power and losing it.
- (e) A party with a small majority is usually willing to accede to the best opinions of a large minority.
- (f) It permits changes in government.
- (g) The only alternative is government by faction.
- 4. Conclusions. (These should embody a summary of both points of view.)

Exercise IV (Written)

- 1. Taking either the affirmative or the negative of one of the following propositions, draw up a brief for a short argument.
 - (a) Capital punishment should be abolished.
 - (b) Jazz is a debased form of music.
 - (c) Apartment houses should not be more than four storeys high.
 - (d) Revolution leads to despotism.
- 2. With the brief you have made, prepare a script for broad-casting.

Exercise V (Written)

- 1. On one of the following propositions, develop a paragraph.
 - (a) A small dog makes the best house pet.
 - (b) Every able-bodied person should take exercise daily.
- (c) A sense of humour makes life endurable.
 - (d) Freedom is every man's birthright.



The Globe and Mail, Jan. 9, 1948 HI DIDDLE, DIDDLE . . .

Exercise VI (Oral)

- 1. What is the argument in the cartoon Hi Diddle, Diddle?
- 2. What is the tone set by the title?
- 3. What liberties has the cartoonist taken with the nursery rhyme?

4. What mood or attitude is reflected on the face of the

cow? the dog? the dish?

5. What effect is the argument as here presented likely to have on prices?

6. What is the journalistic purpose of the cartoon?

7. What have you learned from the study of this cartoon regarding methods of presenting cases and winning points?

Exercise VII

- 1. Bring to class a cartoon that you consider particularly effective.
- 2. Draw up a list of current topics that would make suitable subjects for cartoons.
- 3. Selecting a topic from your list, write your directions to a cartoonist explaining how he might present your idea in picture form.

4. Why are cartoons so popular with the reading public today?

UNIT XIV

PLANNING THE STRUCTURE

Exercise I (Oral and written)

I. What are the merits (or defects) of the following plans for brief essays?

2. What are the values of essay-planning? Plan your answer to this question, giving due respect to the meaning and significance contained in the following words: mental confidence, integrity of mind, precision of thought, clarity, proportion, relative values, relationship, point of view, restraint.

A. The Effect of Radio on Our Life of To-day

- I. The use of radio is wide-spread—cities—towns—rural communities—and isolated places.
- II. Why is radio so popular? There is something new all the time. It affords cheap amusement. It satisfies the gregarious instinct by keeping the individual in touch with the group.
- III. Its popularity is also due to its many uses. (a) Education: lectures—book talks—story hours—recipes—music—drama and jazz. (b) Scientific: ships and airplanes in distress—to broadcast notices of theft. It also provides interest for mechanical people. (c) Amusement: Music in the home—reports on games and prize fights—exercises—dancing and general entertainments.
- IV. The radio is not without its defects. It panders to a spirit of laziness and selfishness; it tends to standardize everything; it still gives one nation the power to dictate what the rest of the world shall hear. It has been known to start family quarrels.

V. On the whole its defects are outweighed by its good effects. It popularizes the home—it binds the people of the world more closely together and encourages the growth of cosmopolitan feeling and thought—it may be the most important link between the world of today and that of tomorrow.

B. Over the Hills and Far Away

- I. How I acquired my passion to travel. From books of travel and adventure and biographies of great travellers—explorers—adventures—Marco Polo—Life of Raleigh—Scott's Works—R. M. Ballantyne—National Geographic—pictures of life in foreign lands—from tales of returned travellers—collections of curios—gay posters and illustrated itineraries.
- II. How I determined to see the world for myself. The dark plot to run away from home—the ride on the freight bumpers—night, hunger, no money—capture and return—but determination to travel not dulled.
- III. How I made the better plan. Diligent work for several years—saving the pennies—what I did without: pups, pigeons, bicycle, radio, or skates—odd jobs to swell the exchequer.
- IV. How I achieved the plan. Sufficient money at last—choosing the trip, route, boat, cabin, etc.—preparations, equipment—departure, great expectations.
- V. How my dreams were realized. Countries visited—sights never to be forgotten—Westminster Abbey—Melrose—Blarney Castle—The Tower—home again laden with souvenirs and memoirs.
- VI. How I began to plan my next trip. Love of travel grows; value of travel—a liberal education—cosmopolitan ideas—world sympathy.

C. Modern Advertising

I. The purpose of advertising. To attract attention—to arouse curiosity—to create and fill a need. (Merchandise, opportunities, investments, and real estate are so advertised.)

II. Methods. By arousing interest in the goods by suspense, picture or story—by creating discontent with what you already have by showing you something better—by creating belief that the article advertised is your need (examples—motor car, soap, business courses, tours, etc.).

III. Media. Bill boards (note predominant colours)—posters in street cars and on buildings—electric signs—newspapers—magazines—radio—theatres—store windows.

IV. Abuses. Public often deceived (oil shares, mining stock or real estate not always what advertised to be)—good magazines that stand behind their advertisements—unsightly bill boards. (A court in Wales made a brewing company take its sign board off the approach to a golf course)—a leading architect recently said Toronto was "sign mad".

V. What constitutes a good advertisement? It attracts and holds attention to features of goods to be stressed—what they are—how many, examples—a good advertisement is not overburdened with printing or detail—it should be vivid in colour (red, yellow, green, etc.)—large in size—well proportioned and tell an interesting or amusing story, examples.

VI. It pays to advertise. It pays the artist, printer, producer and public—its use is wide-spread—it is a powerful stimulus to every successful business—it has become a wealthy enterprise in itself—advertising is the ear-mark of the age.

Exercise II (Written)

Plan and write essays on any of the following topics, or on subjects suggested by them. Choose a subject on which you feel competent to write. Keep the interest of your reader in mind. Avoid naming the essay in the first sentence; rather aim to catch the interest. Do not scatter the interest of the reader by a long introduction, but plunge him directly into the subject. What do you think of a writer who begins with "To deal adequately with the subject, is almost impos-

sible"? Avoid these signals of distress and also such signs of laziness or patronage as doubtless, surely, for example, to conclude. Do not write until you have definite ideas to express, and remember that what you think is not so interesting to the reader as why you think it. Style in essay writing is the work of three forces: personality; practical and artistic treatment of theme; and effective use of various literary devices.

Topics:

The world's debt to impractical people; The influence of window-shopping on standards of living; Good spirit in sport (a plea for fewer promoters and better managers); Reflections of a traffic policeman on human nature; The influence of tradition on our national life; The lure of the sea; My favourite picture; When I am twenty-one; The advantages of travel; The shooting contest; An incident in my life and what it led to; Schools (real and ideal); The lure of travel; On the friends of one's friends; On possessing a sense of humour; Misguided patriotism; On being late; A newspaper account of the Flannan Isle mystery.

UNIT XV

THE PARAGRAPH—ITS STRUCTURE AND RHETORIC

Exercise I (Oral and written)

- I. What are the common literary devices by which a topic sentence may be developed into a paragraph?
- 2. By means of what literary devices is each of the following paragraphs developed?
- 3. Which paragraph interests you most by reason of its content, and which by reason of the style in which it is written?
- 4. Write a précis of the paragraph that appeals most to you.

A.

The morning which broke upon Mr Pickwick's sight, at eight o'clock, was not at all calculated to elevate his spirits. The sky was dark and gloomy, the air was damp and raw, the streets were wet and sloppy. The smoke hung sluggishly above the chimneytops, as if it lacked the courage to rise, and the rain came slowly and doggedly down, as if it had not even the spirit to pour. A game-cock in the stable-yard, deprived of every spark of his accustomed animation, balanced himself dismally on one leg in a corner; a donkey, moping with drooping head under the narrow roof of an outhouse, appeared from his meditative and miserable countenance to be contemplating suicide. In the street, umbrellas were the only things to be seen, and the clicking of pattens and splashing of rain-drops were the only sounds to be heard.

CHARLES DICKENS

В.

What is threatened is moral liberty, conscience, respect for the soul, the very nobility of man. To defend the soul, its interests, its rights, its dignity, is the most pressing duty for whoever sees the danger. . . . War to all that debases, diminishes, hinders and degrades him; protection for all that fortifies, ennobles and raises him. The test of every religious, political or educational system is the man which it forms. If a system injures the intelligence, it is bad. If it injures the character, it is vicious. If it injures the conscience it is criminal.

HENRI-FREDERIC AMIEL

C.

What is the most fundamental need of man? I do not mean those basic needs for food and drink and shelter which he shares with the animals: I mean the most fundamental to him as man. as an organism differing from all other organisms in the power of thought, in reflection and self-consciousness. What variety of answers would be given, I dare not guess, but I hazard the belief that the majority, if the suggestion were put before them, would agree that his deepest need was to discover something, some being or power, some force or tendency, which was moulding the destinies of the world-something not himself, greater than himself, with which he yet felt that he could harmonise his nature, in which he could repose his doubts, through faith in which he could achieve confidence and hope. That need has been felt by all to whom life has been more than a problem of the unreflective satisfaction of instincts and desires—however pure these instincts or beautiful these desires: it has been felt by all in whom the problem of existence has been apprehended by intellect and disinterested imagination.

JULIAN HUXLEY

From Essays of a Biologist Chatto & Windus

D.

In the moulding of the history of mankind, death has played a supreme part. Without death human progress would have

been infinitely slower than it has been and the onrush of civilisation would have been stayed by ancient tyrants and their tyrannies. If Nero or Caligula had been physically immortal the amount of human suffering would have been incalculably increased. But their power for evil was cut short by the hand of death, which brings to an end both despot and slave. Death is a great liberator: it frees the individual from the trammels of life; but it also frees the race from the shackles of the past. All careful students of history, which, in the words of Gibbon, "is indeed little more than the register of the crimes, follies and misfortunes of mankind," are fully persuaded of the ultimate triumph of right over wrong. It is a lesson that the poets have never wearied of teaching. But the part played by death in the attainment of this result is too often lost sight of. It is not so much the effluxion of time, as the scavenging of death, which gives to the events of history the justice of true perspective. So long as the participators of some great accomplishment are still alive, it is almost impossible to estimate with accuracy the true value, the justice or injustice, of their deeds. They tend to preserve the atmosphere in which the event was consummated; they cannot rid themselves of the spirit of partisanship; their prejudices or biases persist with them, and tend to leaven the opinion of their contemporaries. But one by one they make their exit from the stage; the limelight is extinguished with them; the orchestra is silent, and the clean air of heaven sweeps the edifice ere the new players and the fresh spectators take their places. Then, and not till then, does it become possible to appraise at its true worth the performance of the departed players.

ROBERT MACKENNA

From The Adventure of Death
Published and copyrighted by John Murray, London

E.

Looked at in terms of space, the message of astronomy is at best one of melancholy grandeur and oppressive vastness. Looked at in terms of time, it becomes one of almost endless possibility and hope. As denizens of the universe we may be living near its end rather than its beginning; for it seems likely that most of the universe had melted into radiation before we appeared on the scene. But as inhabitants of the earth, we are living at the very beginning of time. We have come into being in the fresh glory of the dawn, and a day of almost unthinkable length stretches before us with unimaginable opportunities for accomplishment. Our descendants of far-off ages, looking down this long vista of time from the other end, will see our present age as the misty morning of the world's history; our contemporaries of to-day will appear as dim heroic figures who fought their way through jungles of ignorance, error, and superstition to discover truth, to learn how to harness the forces of nature, and to make a world worthy for mankind to live in. We are still too much engulfed in the greyness of the morning mists to be able to imagine, however vaguely, how this world of ours will appear to those who will come after us and see it in the full light of day. But by what light we have, we seem to discern that the main message of astronomy is one of hope to the race and of responsibility to the individual—of responsibility because we are drawing plans and laying foundations for a longer future than we can well imagine.

SIR JAMES JEANS

From The Universe Around Us Cambridge University Press

Exercise II (Written)

- 1. Using one of the following as a topic sentence, develop a paragraph by means of such literary devices as you deem suitable for your purpose.
 - (a) Professionalism is injurious to sport.
 - (b) A state-aided theatre should be instituted.
 - (c) Free speech is an essential of civilized existence.
 - (d) Attempts to create speed records are not worth while.
 - (e) Class distinctions are inevitable.

- 2. Refute *one* of the following statements in a paragraph developed by suitable literary devices.
 - (a) A slight accent adds to the charm of speech.

(b) War is the greatest enemy of literature.

(c) The truth is always ugly.

- (d) Everything is improved by the addition of ornament.
- (e) The predominant characteristic of Nature is cruelty.
- 3. What are the characteristics of a good paragraph?

Exercise III (Written)

Rewrite the following passages, arranging and punctuating them correctly.

A.

Bless me you are surely not mad enough to think of leaving your patients without anybody to attend them remonstrated Mr Pickwick in a very serious tone why not asked Bob in reply I shall save by it you know none of them ever pay besides said Bob lowering his voice to a confidential whisper they will be all the better for it for being nearly out of drugs and not able to increase my account just now I should have been obliged to give them calomel all round and it would have been certain to have disagreed with some of them so it's all for the best there was a philosophy and a strength of reasoning about this reply which Mr Pickwick was not prepared for he paused a few moments and added less firmly than before but this chaise my young friend will only hold two and I am pledged to Mr Allen don't think of me for a minute replied Bob I've arranged it all Sam and I will share the dickey between us look here this little bill is to be wafered on the shop door Sawyer late Nockemorf enquire of Mrs Cripps over the way Mrs Cripps is my boy's mother Mr Sawyer's very sorry says Mrs Cripps couldn't help it fetched away early this morning to a consultation of the very first

surgeons in the country couldn't do without him would have him at any price tremendous operation the fact is said Bob in conclusion it'll do me more good than otherwise I expect if it gets into one of the local papers it will be the making of me here's Ben now then jump in.

B.

Tom tired out by his active day fell asleep soon and slept soundly it seemed to him as if he had only just come to bed when he waked to see his mother standing by him in the grey light of early morning my boy you must get up this moment I've sent for the doctor and your father wants you and Maggie to come to him is he worse mother he's been very ill all night with his head but he doesn't say its worse he only said sudden Bessy fetch the boy and girl tell 'em to make haste Maggie and Tom threw on their clothes hastily in the chill grey light and reached their father's room almost at the same moment he was watching for them with an expression of pain on his brow but with sharpened anxious consciousness in his eyes Mrs Tulliver stood at the foot of the bed frightened and trembling looking worn and aged from disturbed rest Maggie was at the bedside first but her father's glance was towards Tom who came and stood next to her Tom my lad it's come upon me as I shan't get up again this world's been too many for me my lad but you've done what you could to make things a bit even shake hands wi' me again my lad before I go away from you the father and son clasped hands and looked at each other an instant then Tom said trying to speak firmly have you any wish father that I can fulfil when ay my lad you'll try and get the old mill back yes father.

UNIT XVI

THE SENTENCE—ITS STRUCTURE AND SYNTAX

Exercise I (Oral)

- I. In each of the following groups how do the sentences differ from one another in structure?
- 2. If one's ability to accommodate a number of ideas in one structural unit is a mark of mental maturity and skill in composition, how would you grade the writers of the sentences in each group? How does each successive sentence mark an advance upon the one preceding it in skill in the use of language to express meaning?

3. Which sentence in each group is most interesting to read? Why?

Group I

(a) The house was hidden by the trees.

(b) The house was entirely hidden by the trees.

(c) The house was entirely hidden by the trees that had grown up since my last visit.

(d) Since I had last visited the place, the trees had grown so

tall and full that the house was entirely hidden.

(e) So tall and full had the trees grown since my last visit that the house was entirely hidden, and I should have passed by the home of my boyhood friend had his old dog not crossed the road in front of me.

Group II

- (a) I had five dollars.
- $\sqrt{(b)}$ I still had five dollars.
 - (c) I was not yet completely stranded, for I still had five dollars.
 - (d) Since I still had five dollars, I could pay for a night's lodging.

(e) Since I still had five dollars, I could pay for a night's lodging; but how I was to reach home the next day I did not yet know, for hitch-hiking was forbidden in that district.

Group III

(a) A small boy was hurt.

(b) A small boy was hurt but not badly.

(c) When a small boy collided with a passing bicycle he was

more frightened than hurt.

(d) Running into the roadway after his ball, a small boy collided with a passing bicycle, but when the cyclist picked him up and brushed him off, it was found that he was more frightened than hurt.

Group IV

(a) We were all taken completely by surprise.

(b) When our cabin door was suddenly flung open, we were all

taken completely by surprise.

(c) Taken completely by surprise when our cabin door was suddenly flung open, we peered into the darkness beyond in search of some explanation of this unusual occurrence and tried to conceal our fears from one another.

Exercise II (For study and discussion)

- 1. How does the structure (and syntax) of each of the following sentences contribute to its clarity and reveal the mental maturity of its writer?
 - (a) In the dew of little things the heart finds its morning and is refreshed.

 The Prophet
 - (b) Excepting that I have associated a season with a rose, I am the same clay I was before. Gulistan of Saadi
 - (c) Wait not until you are backed by numbers; the fewer the voices on the side of truth, the more distinct and strong must be your own.

 CANNING

- (d) To be unacquainted with events which took place before you were born, is always to be a child. CICERO
- (e) Whatever crushes individuality is despotism, by whatever name it may be called.

 John Stuart Mill
- (f) The institute reports that water lily roots are tasty when cooked with soaked wood ash; jack-in-the-pulpit and the arrowhead plant are good when boiled; cat-tail roots are good in the fall and the plant's flowers are good in the spring; and sweet gail makes a fine tea.

Exercise III (Oral)

- I. Analyze each of the following sentences to show the relation of all clauses and phrases wherever they may occur.
 - (a) Learning without thought is labour lost, and thought without learning is dangerous.

 Confucius
 - (b) Because half a dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousands of great cattle chew the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field.

 Reflections on the Revolution in France
 - (c) The more profoundly a man has planned his life ethically, the less will he feel the need of talking every instant about duty, of being fearful every instant as to whether he has fulfilled it, of taking counsel every instant with others about what his duty is. When the ethical is rightly viewed it makes the individual infinitely secure in himself.

 Kierkegaard
 - (d) If instead of a gem, or even a flower, we could cast the gift of a lovely thought in the heart of a friend, that would be giving as the angels give.

GEORGE MACDONALD

(e) Weeks of rumours and charges of political chicanery were sponged off the books with startling suddenness when a suspended navy official, Cyril Westfort, who started the whole thing with a sensational anonymous memorandum, admitted he had made a great error.

Exercise IV (For study and discussion)

- 1. Study the following sentences, and be prepared to give orally a detailed analysis of each.
 - (a) Many men who can conquer their anger cannot conquer their pride.

(b) No one will be admitted unless he has a ticket.

- (c) That man's land is valuable, because it is near the river.
- (d) Though books may teach you many things, yet they cannot teach you everything.

(e) The hill that you see in the distance, commands a fine

prospect.

(f) When the thunderstorm broke upon us, we beached our canoes, turned them upside-down, and took shelter beneath them.

Exercise V (Written)

- 1. Using the following simple sentences as starting points, construct on each a clear and rhythmic compound complex sentence that will show your ability to accommodate a number of ideas in a single structural unit.
 - (a) He told us the most fantastic stories.
 - (b) She stood, looking straight in front of her.

(c) One can never be sure.

(d) The pillars supporting the roof gave way.

(e) The scholars were all busily intent upon their books.

- (f) Just below the falls there was a deep pool.
- (g) Carefully the course was chosen.
- (h) All night long the storm raged on.

Exercise VI (Written)

- 1. Write a letter of sympathy to a friend recently bereaved.
- 2. Write:
 - (a) a reply graciously accepting an invitation to spend a week at the summer cottage of a friend,
 - (b) a reply politely refusing the invitation.
- 3. Write an application for a position that you have seen advertised in the newspaper.
- 4. Write to an acquaintance considerably older than your-self acknowledging some special kindness shown to you.

Exercise VII (Oral)

- I. What are the characteristics of a good sentence?
- 2. From the practice of the foregoing exercises, what have you learned concerning the structure of the sentence?

UNIT XVII

"What's Funny?"

Humour is a necessity in life and a preservative of literature. Like life, it is characterized by endless variety. Like style, it is chiefly a matter of effect, and each writer employs his own peculiar methods to induce in others responses to life similar to his own. Shakespeare, Swift, Goldsmith, Dickens, and Lamb, all used exaggeration and caricature. They placed extremes in juxtaposition, described incongruous situations, and revealed the absurdities of eccentric people. Their humorous characters were placed at a disadvantage and caught in the entanglements and contradictions of human life. Their humour sometimes found its origin in a confession of weakness or in a premeditated vagueness, but seldom did it begin or end in vulgarity, profanity, sacrilege, or unkindness. English literature abounds in passages of both wit and humour.

Exercise I (Oral and written)

- 1. What are the major differences between (a) wit and humour, (b) humour and sarcasm, (c) the incongruous and the ludicrous, (d) character and caricature, (e) overstatement and understatement?
- 2. How would you define the following? Can you name an example of each? Pun, parody, satire, burlesque, mock heroic.
- 3. How would you classify the following passage? Why? Does it depend for its effect on language, or character, or situation?

Warden Was Fish and Boy Got Away with Illegal Ones

Every year the fish stories get better, but this one is vouched for by at least two persons.

It was two days before the trout season opened and a game warden in the Alliston district was admiring a string held by a young angler. The trout, he told the boy, were "very nice."

"Hmph," replied the fisherman, "you oughta seen the ones I've got strung out downstream. Hold these a minute and I'll

get them to show you."

Two hours later the game warden gave up hope of seeing the other string.

Globe and Mail

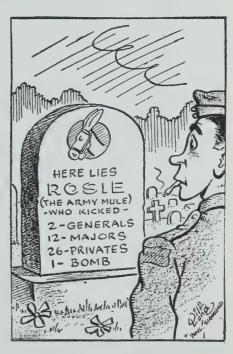
Exercise II (Oral)

1. Why is this cartoon amusing? How many different things contribute to its effect? To what extent is it humour of language, of situation, of character?

Exercise III (Oral)

i. Why are tolerance and kindliness necessary ingredients of humour?

2. The following passages are taken from P. G.



From "Khaki"

Wodehouse's famous novel Damsel in Distress. Why are

¹ Copyright 1919 by Doubleday & Co. Used by permission of P. G. Wodehouse and his agent, Scott Meredith.

they amusing? How would you classify them? How is each effect achieved?

- (a) He must get off with the smooth swiftness of a California jack rabbit surprised while lunching.
- (b) "You wouldn't care to come for a stroll, or any rot like that, would you?"
- (c) The years fell away from him, he became a sprightly lad of twenty-one in a world of springtime and flowers and laughing brooks. In other words, George felt pretty good.
- (d) Yet put him among the thrips (rose bugs) and he became a dealer-out of death and slaughter, a destroyer of the class of Attila the Hun and Genghis Khan. . . . He would have poured whale-oil solution on his grandmother if he had found her on the underside of one of his rose leaves sucking the juice.
- (e) "Well, it's worth trying," said Reggie, "I'll give it a whirl.
 Toodleoo!" "Good-bye." "Pip-pip!"
- (f) Spared thrips went on with their morning meal, unwitting of the doom averted.
- (g) Already a second edition of his chin had been published.
- (h) "I should feel far safer if Maud were engaged to Reggie. I do think you might take the trouble to speak to Maud." "Speak to her? I do speak to her. We're on excellent terms."
- (i) "If I've tried once to remember that tobacconist girl's name, I've tried a hundred times. I have an idea it began with an L. Muriel or Hilda or something."
- (j) A faultlessly attired young man, aged about twenty-one, who, during George's preparations for insuring privacy, had been galloping in pursuit in a resolute manner that suggested a well-dressed bloodhound.
- (k) "Wouldn't you like to be able to write a wonderful sonnet like that, Albert?""Not me, m'lady."
 - "You wouldn't like to be a poet when you grow up?"
 Albert shook his golden head. "I want to be a butcher."

Exercise IV (Oral)

I. How would you describe the amusing qualities in the following passages?

2. How does each one make its point?

- 3. Which is most and which least effective? Why?
 - (a) "Remember that you are a human being with a soul and a divine gift of speech: that your native language is the language of Shakespeare and Milton and the Bible; and don't sit there crooning like a bilious pigeon."

Professor Higgins in G. B. Shaw's Pygmalion

- (b) To be good is noble, but to teach others how to be good is nobler—and less trouble.

 MARK TWAIN
- (c) I found the place infested with those tough, leathery, muscular, hungry Ontario mosquitoes.
- (d) There is not a more mean, stupid, dastardly, pitiful, selfish, spiteful, envious, ungrateful animal than the public.

 W. HAZLITT
- (e) A planned economy is an organization of goods and services in which everything is included in the plans except economy.
- (f) Your modern fire-working, smooth-downy-curry-andstrawberry-ice-and-milk-punch altogether lecture is an entirely pestilent and abominable vanity. Ruskin

Exercise V (Oral)

- I. What tricks are played with words in the following sentences?
- 2. With what effect are phrasing and structure used?
 - (a) A cold fishy little negative turned up in every other sentence.
 - (b) A wet, soapy, house-cleaning smell pervaded the place.
 - (c) I was confronted by a bow-tied, be-spectacled, patent-leather-haired young Sheik.

- (d) Here is another one of those large, breezy, long-legged letters.
- (e) His comfortable, oily, rich, fat, jovial voice repelled me.
- (f) I have never seen a better example of that dear, old, brown, crumbling, picturesque inefficiency.
- (g) Then she suddenly turned on me her little, black, shoe-

button eyes.

(h) Everywhere fluttered about those vacuous, good-natured, gentleman-like, little lieutenants.

Exercise VI (For study and discussion)

1. Analyze and classify the types of humour in the following passages. Why are they amusing?

2. By what means is the effect achieved in each passage?

3. What examples can you find of appropriate diction, phrasing and structure?

4. Is humour a product of the head, or the heart, or the spirit of man?

I have no ear. . . .

Mistake me not, reader,-nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments, and (architecturally speaking) handsome volutes to the human capital. Better my mother had never borne me.—I am, I think, rather delicately than copiously provided with those conduits; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inletsthose indispensable side-intelligencers.

Neither have I incurred, nor done anything to incur, with Defoe, that hideous disfigurement, which constrained him to draw upon assurance-to feel "quite unabashed," and at ease upon that article. I was never, I thank my stars, in the pillory; nor, if I read them aright, is it within the compass of my destiny,

that I ever should be.



THE VALLEY OF CROOKED TREES Jasper National Park

When therefore I say that I have no ear, you will understand me to mean—for music.

CHARLES LAMB

From Essays of Elia: "A Chapter on Ears"

B.

A poor relation is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation, -a haunting conscience, -a preposterous shadow, lengthening in the noontide of our prosperity,—an unwelcome remembrancer, -a perpetually recurring mortification, -a drain on your purse, a more intolerable dun upon your pride,-a drawback upon success,—a rebuke to your rising,—a stain in your blood,—a blot on your 'scutcheon,-a rent in your garment,-a death's head at your banquet,—Agathocles' pot,—a Mordecai in your gate,—a Lazarus at your door,—a lion in your path,—a frog in your chamber,—a fly in your ointment,—a mote in your eye,—a triumph to your enemy,-an apology to your friends,-the one thing not needful,—the hail in harvest,—the ounce of sour in a pound of sweet.

He is known by his knock. Your heart telleth you "That is Mr. --- "A rap, between familiarity and respect; that demands, and at the same time seems to despair of entertainment. He entereth smiling and-embarrassed. He holdeth out his hand to you to shake, and-draweth it back again. He casually looketh in about dinner-time-when the table is full. He offereth to go away, seeing you have company-but is induced to stay. He filleth a chair, and your visitor's two children are accommodated at a side table.

CHARLES LAMB

From Essays of Elia: "Poor Relations"

C. A False Accusation

I was always on the eve of being dismissed, and yet was always striving to show how good a public servant I could become, if only a chance were given me. But the chance went the wrong way. On one occasion, in the performance of my duty, I had to put a private letter containing bank-notes on the secretary's table, which letter I had duly opened, as it was not marked Private. The letter was seen by the colonel, but had not been moved by him when he left the room. On his return it was gone. In the meantime I had returned to the room again, in the performance of some duty. When the letter was missed I was sent for, and there I found the colonel much moved about this letter, and a certain chief clerk, who, with a long face, was making suggestions as to the probable fate of the money. "The letter has been taken," said the colonel, turning to me angrily, "and, by G--! there has been nobody in the room but you and I." As he spoke he thundered his fist down upon the table. "Then," said I, "by G-! you have taken it," and I also thundered my fist down-but, accidentally, not upon the table. There was there a standing movable desk, at which, I presume, it was the colonel's habit to write, and on this movable desk was a large bottleful of ink. My fist unfortunately came on the desk and the ink at once flew up, covering the colonel's face and shirt-front. Then it was a sight to see that senior clerk, as he seized a quire of blotting-paper, and rushed to the aid of his superior officer, striving to mop up the ink; and a sight also to see the colonel, in his agony, hit right out through the blotting paper at that senior clerk's unoffending stomach. At that moment there came in the colonel's private secretary, with the letter and the money, and I was desired to go back to my own room.

From The Autobiography of Anthony Trollope

·D.

We are very fond of pine-apple, all three of us. We looked at the picture on the tin; we thought of the juice. We smiled at one another, and Harris got a spoon ready.

Then we looked for the knife to open the tin with. We turned out everything in the hamper. We turned out the bags. We pulled up the boards at the bottom of the boat. We took every-

thing out on the bank and shook it. There was no tin-opener to be found.

Then Harris tried to open the tin with a pocket knife, and broke the knife and cut himself badly; and George tried a pair of scissors, and the scissors flew up, and nearly put his eye out. While they were dressing their wounds, I tried to make a hole in the thing with the spiky end of the hitcher, and the hitcher slipped and jerked me out between the boat and the bank into two feet of muddy water, and the tin rolled over, uninjured, and broke a teacup.

Then we all got mad. We took the tin out on the bank, and Harris went up into a field and got out a big sharp stone, and I went back into the boat and brought out the mast, and George held the tin and Harris held the sharp end of his stone against the top of it, and I took the mast and poised it high up in the air, and gathered up all my strength and brought it down.

It was George's straw hat that saved his life that day. He keeps that hat now (what is left of it), and, of a winter's evening, when the pipes are lit and the boys are telling stretchers about the dangers they have passed through, George brings it down and shows it round, and the stirring tale is told anew, with fresh exaggerations every time.

Harris got off with merely a flesh wound.

After that, I took the tin myself, and hammered at it with the mast till I was worn out and sick at heart, whereupon Harris took it in hand.

We beat it out flat; we beat it back square; we battered it into every form known to geometry—but we could not make a hole in it. Then George went at it, and knocked it into a shape, so strange, so weird, so unearthly in its wild hideousness, that he got frightened and threw away the mast. Then we all three sat around it on the grass and looked at it.

JEROME K. JEROME

From Three Men in a Boat

J. W. Arrowsmith (London) Ltd. By permission of J. M. Dent & Sons (Canada) Limited

Exercise VII (Wxitten)

The following are suggestions for essays in humorous writing. By a process of eliminating those topics in which you have no interest or of which you have no knowledge, make a selection of a subject that you can develop with ease, confidence, and delight. Plan carefully the amusing phases of your subject, but leave plenty of room for humour to enter in during the actual process of composition. Whom do you expect to amuse? Why? How?

- I. The crew of a railway train are suddenly transplanted to a farm. Recount their experiences in managing a team of horses or the livestock in general.
- 2. An automobile mechanic suddenly turns veterinarian. Describe his methods of treatment.
- 3. I shall never forget my first lesson in golf.
- 4. The boy next door is learning to play the saxophone.

 Describe the change that has come over the neighbourhood.
- 5. Write an account of the most humorous incident you have ever witnessed.
- 6. Relate the most amusing story you have ever heard.
- 7. Describe a practical joke.
- 8. Tell an anecdote in which the central image is a canoe, a dog, a hat, a camp fire, a teacher, a tennis player, a radio announcer, a physician, a paper hanger, or a private secretary.
- 9. Relate briefly and with point an amusing incident from the funniest story you have ever read or from the funniest moving picture you have ever seen.
- 10. Write an amusing account of a dream.
- 11. Describe the funniest cartoon you have seen.
- 12. Describe an adventure in mistaken identity.
- 13. Describe the experiences of Julius Caesar shopping in a modern store.

Exercise VIII (Written)

There was a young lady of Niger
Who smiled as she rode on a Tiger;
They came back from the ride
With the lady inside,
And a smile on the face of the Tiger.

- I. To what characteristic feature does a limerick owe its effect?
- 2. Can you recite any famous limericks?
- 3. Observing all the rules of tone and form, try to write a limerick on some character or aspect of school life.

Exercise IX (Oral)

How would you classify the following play on words?

Two adjectives Susannah knows; On these she takes her stand. No matter who or what or where, 'Tis either "fierce" or "grand".

Three comments torpid Tommy makes
On Shakespeare, music, pie;
A thousand flavours are to him
But "hot dog", "dumb", or "dry".

Anon.

UNIT XVIII

INVENTION

LITERARY DEVICES will not make up for poverty of ideas. If you are interested in life, in people and conditions, in deeds and their motives, in conversation and reading; if, moreover, you are interested in your own ideas, you will seldom want for the material from which good writing is made. Keep your eyes and ears open and your mind awake! "The demand of the intellect is to feel itself alive." Take note of every sensation! Let your fancy range! Keep faith in yourself! Pursue your subject until it has given up its last item of human interest! Your personal reactions to life and your reflections upon it, may be as interesting and valuable as any that have ever been written. But you must have a purpose, an aim, or a point of view, and in accordance with it, you must choose from the material you have gathered. Rejection is just as important as selection. be exact in your observations, is not enough. Your thoughts and impressions must be arranged in a logical and imaginative unit, warmed by your attendant emotions, and coloured by your personal reflections. Ask yourself: Why does this particular image or incident interest me? What feelings do I naturally associate with it? What pictures does it paint in my imagination? What are my reflections upon it? Why should my reader be interested in it?

Exercise I (For study and discussion)

Image Sensation Imagination Reflection airplane speed like a bird man has conquered the air 76

- I. How would you distinguish between observation and invention, and between imagination and reflection?
- 2. In your study of the following passages show how each writer has probed his subject for elements of human interest.
- 3. Trace the development by which one idea or impression leads on to another and another.
- 4. What sensations are aroused by the reading of each passage?
- 5. Select suggestive and colourful words and phrases that you consider particularly effective to their contexts.
- 6. What adjectives or similes would you use to describe the style of each passage and the personality of its writer?

A. "Taste This!"

If I were talking to you this morning instead of writing, my tones would be of the mincing, early Victorian, prunes and prisms variety. A few minutes ago I was asked to "Taste This," and my mouth is now puckered up like the end of the button bag after the drawstring has been pulled. At the present time the wild-plum jam is being made. This year the wild plums are tart and acrid beyond all whooping. It is probably due to the long dry spell, but, whatever the cause, they have an astringent juice that would even pucker the lip of a stone jug. I think it even puckered the spoon in which the stuff was handed to me, but I will not insist on this. The spoon may have been dinted in some other way.

Peter McArthur

From Around Home

Published and copyrighted by The Musson Book Company Ltd., Toronto

B. A Door-Handle

To write an essay on a door handle one must be poetically minded, for it is only the poetic mind which can find "books in the running brooks, sermons in stones, and good in everything".

It alone can cast aside the veil of external superficialities to look upon life as it really is, and discover the beauties and potentialities of familiar things. For there are in truth two worlds, the one visible and transient, the other full of meaning—permanent. Yet they are so intermingled that everything is a part of both nothing is meaningless, and beneath the most prosaic exterior there is something full of interest and of wonder. So it is with the door-handle. Beneath the tarnish which neglectful years have put upon it; or beneath the proud polish of numerous domestics, rests a host of associations. In the door-handle is to be found the whole spirit and personality of the house to which it belongs. As the house changes so does the door-handle. Who does not know the white door-knobs of the old-fashioned drawing-room, symbolic in their solidity of the Victorians themselves; or the fussy, shining little knobs gracing the doors of every villa in Suburbia, and embodying the very sparkle and pertness of every provincial housewife? Yes, the door-handle is indeed a symbol, and like all other symbols it has its mysteries; but to the initiated they are no longer mysteries but a revelation.

G. A. TAYLOR

The Bookman

C. Trees in Winter

Our pagan forefathers, of whatever race, thought spirits inhabited trees. It is easy to understand this belief, because even yet a devout person may feel a real affection for a tree, as if it had an actual personality. Like man, it is alive, and, like man, it lives through the changing seasons of many years. Men grow to love abiding things.

Trees are also loved for their beauty. The luxuriant foliage of summer presents masses of form and color which inevitably delight the eye. What one sees, however, is less the tree than the leaves. It is in winter that the real beauty of trees becomes evident.

Their marvellous variety of form then is apparent—the spreading symmetry of the maple and beech, the upsweeping

cone of the white elm, the rugged irregularity of the oak, the spare austerity of the ash, and the complicated detail of the willow. There is loveliness in all these at any time. The delicate shades of the greys and browns of the bark are luminous in the winter sunshine. No artist could hope to reproduce their magic monotones.

Trees in winter are most beautiful at night, when seen against clouds reflecting the city lights, or translucent with moonlight behind them. In silhouette, their miraculous patterns form and reform as point of view changes. They become mysterious and personal. The grotesque faces and extravagant poses portrayed in the art of Arthur Rackham leap into reality before one's eyes. Timid people hate to go through a woods at night. Even fear, however, cannot blind the sensitive soul to the fantastic beauty of trees in the winter night.

Trees in winter can lift the soul to rapture on a sunny morning, when the branches are covered with a silvery encrustation of snow or brittle sleet. The pristine whiteness and iridescence of the glistening tracery is one of the loveliest sights in nature. Its very impermanence heightens the intensity of its glory. It seldom happens more than once in a winter, but it stirs the most unresponsive heart to wonder, gratitude and humility.

A tree in winter is the very symbol of aspiration. It lifts the soul, as it lifts the eye, off the ground and into the infinite.

EDITORIAL

The Globe and Mail

D. Whither the Adjective?

There are times—and the moment in which he sees an advertisement for "utility antiques" is one of them—when the twentieth-century Englishman is compelled to ask himself whether the adjective is quite holding its own on the battlefield of modern usage. Most of us have rather a soft spot for adjectives. Neither as classical scholars nor as linguists did we find them anything like as troublesome as some of the other parts of speech. They were in a different class altogether from those sly yet exigent words which took the subjunctive and if they

got mixed up with the sophisticated, rather degenerate set which revolved round the optative it was not their fault. Some of them were capable of irregularity, but considering that each had three genders this was not to be wondered at.

By the classical authors they were, on occasions, recognizably well chosen; and if that was seldom the case in our own compositions the great thing about adjectives was that if you could not think of the right one, you could often put in a deputy which would not completely disgrace you. This did not work with other parts of speech. For the preposition "under"—if, while attempting to satisfy an examiner or converse with an alien, you cannot remember its equivalent—it is really almost worse than useless to substitute some other preposition, such as "at" or "through" or "over." Should, however, you wish, but find yourself unable, to describe something as succulent, inspiring, aromatic or unique, you can whistle up one of the humbler adjectives and convey at least your intention, if not your meaning by describing the object, whether it is a cathedral, a dish of bird's-nest soup or a rehabilitation project, as "good."

In our own language we have always got good value out of adjectives. Epithets like "scandalous," "disgraceful," and (lately) "bureaucratic" produce in the user almost the cathartic effect of an expletive, and although, when we used to write love letters, we always made a point of emphasizing the hopeless inadequacy of the adjectives used, we used them fairly lavishly and they generally seemed to give a certain amount of satisfaction at the end. The adjectives have really done us very well, and an emotion akin to that aroused by the sight of Black Beauty between the shafts of a cab invades even the least grammatical bosom when we find them yielding place to or even being made to serve as, nouns. Utility antiques, quality woollies, breakfast cereals, business executives are documentaries. Black Beauty's predicament is made the more poignant by the fact that the cab is in front of the horse. What has happened to all the poor epithets displaced by nouns like luxury, priority, target, and peak? Is there some happy, rich pasture where all the unemployed adjectives are turned out to grass? As a matter of

fact there is. If you read the advertisements for American films, there they all are, kicking up their heels, nuzzling each other and neighing: immortal, sizzling, epic, unforgettable, sultry, dynamic, colossal, and the rest, all having a wonderful time, hock-deep in exclamation marks. If they do not always turn out to have been particularly well chosen—well, adjectives ought to be used to that by now.

EDITORIAL

The Times, London, September 6, 1948

Exercise II (For study and discussion)

The way to write is to write about nothing The subject needn't be interesting. It's the author who has got to be interesting.

E. V. Lucas

From Landmarks
Macmillan & Co. Ltd.

Invention is the finding of a thing in its more or less obscure hiding-place; creation is the making of a new thing, the invocation of Something from Nothingness.

ARTHUR MACHEN

From Hieroglyphics Alfred A. Knopf, Inc.

1. How are the foregoing recommendations illustrated by the following passage?

2. What secrets of reader-interest does the passage exem-

plify?

3. What is the chief weakness of the passage?

4. What is the effect on the reader of the title "Skip This!"? What other titles would serve much the same purpose?

5. Make a list of all the ways and means that you consider are likely to interest your reader.

Skip This!

I say, didn't you notice the heading? Didn't you see that you were to skip this? Then why on earth do you go on?

I assure you you'll get nothing out of this. So go to the

next page!

If you haven't stopped, you're only wasting your time. This is the moment to show that you've got enough character to stop.

Didn't you understand? Stop!

Now we are halfway through, and you're still going on. You can't help reading the next line.

Or can you?

No, indeed. I was right.

What on earth are you getting out of it? Nothing. But you're acting as if you're bewitched.

There are only a few lines left, so show that you do have

some will power and stop!

But you're probably still curious enough to keep right on wasting time by reading these very last words. Aren't you?

Svendborg Stategymnasium Spirit

Reprinted from Reader's Digest

Exercise III (Written)

1. Make a list of the thoughts, pictures, and feelings which occur to you at the mention of each of the following words:

wheat, apple, orange, forest, book, picture, teacher, bank,

table, barn, traveller, monster.

2. What sensations do you associate with each of the following?

swimming, skating, reading, buying meat, eating ice cream, watching an acrobat, having your hair cut, going to the dentist, ordering a suit of clothes, buying a pair of shoes.

3. What human interest may be found in each of the following subjects? Write a short article on one of these

topics, using every device you know to interest your reader:

The engine room of a liner in mid ocean; a journey across the Sahara Desert in an airplane; Little York in 1830 (an incident); an Ontario port 100 years ago (an incident); The reign of terror was at an end (a topic sentence); Drake and the game of bowls; my experience as a tax collector; a day in a coal mine; a miser in his garret; a window; a chimney; a fountain pen; an old hat; on the prospect of reading a book; on making a collection of butterflies.

Exercise IV (Oral)

What have you learned from the foregoing exercise concerning the origin and nature of good writing?

Exercise V

- 1. How may the words in the following groups be distinguished from one another in meaning?
- 2. Can you pronounce them correctly?
 - (a) anger, choler, rage, wrath
 - (b) deviate, err, stray, wander
 - (c) infringe, violate, contravene, transgress
 - (d) sum, total, aggregate, amount
 - (e) trick, artifice, stratagem, subterfuge
 - (f) wealth, affluence, opulence, riches

UNIT XIX

THE FABLE

One sure test of your ability to make something up out of your head, is to write a fable. A fable is a fictitious anecdote with a moral purpose. Its story is its body; its moral is its soul. In the fable the bounds of probability may be transcended. Animals, birds, and things are personified and credited with human attributes. No time is wasted on introduction, setting, or description. Simple facts are given without embroidery, but with bold, clear, direct simplicity and a novelty that excites interest in the "message." The modern literary fable is often remarkable for its insight into character and human motives, its vivid and picturesque language, its narrative skill and charm. Like the parable and the myth, it can often present truth to the imagination with startling effect.

EXERCISE I

I. How would you distinguish a fable from each of the following: ballad, parable, myth, legend, satire?

2. How many persons can you name with whose history

any of these forms is associated?

3. Which of the following passages is a parable? How do you know?

4. Which fable do you like best? Why?

5. What is the "moral" of each fable?

6. How is its truth made clear and realistic?

7. What evidence can you find of characterization, drama, suspense, surprise?

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8. In what respects do any of these modern fables imitate the ancient fable?

A. A Fable

A certain man sought the most beautiful rose on his tree for his only child. And coming to the first flower, he looked at it and said, "This rose hath but a poor scent, and though its rich crimson colour is fair to the eye, yet I will not have it." Then he came to another flower and said, "This flower hath lost one of its green leaves, and therefore its delicate perfume is of no value to me; I will not have it." And looking at a third, he saw that one of its outer cream-coloured petals had fallen, and he spoke in like manner. And it chanced that a stranger passing that way said to him, "What a marvellous fragrance cometh from that tree! Thou art a fortunate man to possess such beauty!" But he answering, said, "The perfume is of no account to me in that this rose hath lost one of its petals." But the stranger said, "Those petals are as smooth as ivory, and their colour as soft as the evening clouds," and plucking the rose he placed it against its own leaves so that they covered the space where the petal had been. "Look upon it," said the stranger, "and justly praise a thing of beauty."

Watch therefore for the good things, that goodness may come

out to meet you.

CATHERINE DRYWOOD

The Bookman

B. I. The Stopped Clock

Once upon a time there was a discredited politician whose nostrums no longer took anyone in. And being thrown out of office he wandered about, seeking like many men before him, for comfort and consolation among his inferiors. These, however, failing him, he passed on to the lower animals, and from them to the inanimate, until he came one day to a clock which, the works having been removed, consisted only of a case, a face, and two hands.

"Ha!" said the politician, as he stood before it, "at last I have found something beyond question and argument more useless than myself. For you, my friend, are done. I, at any rate, still have life and movement. I can speak and act; I have a function still to perform in the world; whereas you are a mockery and a sham."

"Kindly," the clock replied, "refrain from associating me with yourself. I decline the comparison. Lifeless I may be, but not useless. For two separate moments every day I am absolutely right, and for some minutes approximately right; whereas you, sir, are, have been, and will be, consistently wrong."

C. II. Truth and Another

She came towards me rather dubiously, as though not sure of her reception.

"Who are you?" I asked.

"Truth," she said.

I apologized for not having realized it.

"Never mind," she said wearily, "hardly anyone knows me. I'm always having to explain who I am, and lots of people don't understand then."

A little later I met her again.

"Well, I shan't make any mistake this time," I said. "How are you, Miss Truth?"

"You are misinformed," she replied coldly; "my name is Libel."
"But you're exactly like Truth," I exclaimed—"exactly!"

"Hush!" she said.

E. V. Lucas

From Old Lamps for New Methuen & Co., Ltd.

D. The Hen

All along the farmyard gables the swallows sat a-row, twittering uneasily to one another, telling of many things, but thinking only of Summer and the South, for Autumn was afoot and the North wind waiting.

And suddenly one day they were all quite gone. And everyone spoke of the swallows and the South.

"I think I shall go South myself next year," said a hen.

And the year wore on and the swallows came again, and the year wore on and they sat again on the gables, and all the poultry discussed the departure of the hen.

And very early one morning, the wind being from the North, the swallows all soared suddenly and felt the wind in their wings; and a strength came upon them and a strange old knowledge and a more than human faith, and flying high they left the smoke of our cities and small remembered eaves, and saw at last the huge and homeless sea, and steering by gray sea-currents went southward with the wind. And going South, they went by glittering fog-banks and saw old islands lifting their heads above them; they saw the slow quests of the wandering ships, and divers seeking pearls, and lands at war, till there came in view the mountains that they sought and the sight of the peaks they knew; and they descended into an austral valley, and saw Summer sometimes sleeping and sometimes singing song.

"I think the wind is about right," said the hen; and she spread her wings and ran out of the poultry-yard. And she ran fluttering out on to the road and some way down it until she came to a garden.

At evening she came back panting.

And in the poultry-yard she told the poultry how she had gone South as far as the highroad, and saw the great world's traffic going by, and came to lands where the potato grew, and saw the stubble upon which men live, and at the end of the road had found a garden, and there were roses in it—beautiful roses!—and the gardener himself was there with his braces on.

"How extremely interesting," the poultry said, "and what a really beautiful description!"

And the Winter wore away, and the bitter months went by, and the Spring of the year appeared and the swallows came again.

"We have been to the South," they said, "and the valleys beyond the sea."

But the poultry would not agree that there was a sea in the South: "You should hear our hen," they said.

LORD DUNSANY

From Fifty-one Tales
By permission of the author

E. Death Speaks

There was a merchant in Bagdad who sent his servant to market to buy provisions, and in a little while the servant came back white and trembling and said, "Master, just now in the market place I was jostled by a man in the crowd, and when I turned I saw it was Death. He looked at me and made a threatening gesture. Now, lend me your horse and I will go to Samarra and there Death will not find me."

The merchant lent his horse, and the servant mounted, and as fast as the horse could gallop he went. Then the merchant went down to the market place and he saw me standing in the crowd and came to me and said, "Why did you make a threatening gesture to my servant when you saw him this morning?"

"That was not a threatening gesture," I said. "It was only a start of surprise. I was astonished to see him in Bagdad, for

I had an appointment with him tonight in Samarra."

Exercise II (Written)

Write a fable suggested by one of the following objects: a cloud, a mountain, a river, Father Winter, a spider, a parrot.

Exercise III (Written)

1. What is the origin and meaning of each of the following names: Christopher, Fitzgerald, George?

2. Can you write a myth suggested by one of the names?

Exercise IV

(For study and writing)

- I. What is the picturesque origin of each of the following words?
 - (a) ambiguous, assassin, bedlam, candid
 - (b) pretext, prevaricate, recalcitrant, rehearse
 - (c) ruminate, season, slogan, supercilious
 - (d) succinct, symposium, tantalize, torch
- 2. Can you write a legendary history of one of these words?

Exercise V

The picture opposite page 70 is entitled "The Valley of Crooked Trees." Write a fable suggested by these crooked pines. Here is an opportunity to do a piece of original creative writing—perhaps to write a masterpiece for your school magazine. The Fable of the Crooked Trees should use the shapes of the trees and how they acquired those shapes (there is a similarity among them) to teach or illustrate some truth.

UNIT XX

THE LITERARY ESSAY

THE ESSAYIST may begin with a commonplace incident such as putting on his shoes, with a sentence from a newspaper or a book, or with a clerk's observation on life, but whatever the subject be, he must expand, expound, and interpret it to his reader's delight. His purpose may be to enlarge his reader's understanding, to convince or impress him, to create sentiment, to enthrone an ideal, or merely to entertain. The best type of modern literary essay appeals to the reader because it reflects a charming and delightful mind. No amount of literary skill will make up for the commonplace opinions of a dull mind.

The literary essay is a form of subjective or introspective writing. It presents a wide range of subjects, and it allows the author unlimited freedom in his method of treatment. The essential attribute of the essay, however, is the autobiographical element, the essayist's mood, outlook, fancies, and reflections. The essayist permits the reader to look into his mind, to think and feel with him, and it is chiefly this personal quality which distinguishes the essay from other forms of writing.

The term essay means an attempt at something. The essay does not require a plot, but it must have a plan. It contains some core-idea which is ever present, but not always evident to the reader. The effect is produced by the cumulative unity of the governing details. Anecdotes, characterization, and bits of description may be introduced, but all details must be relevant and illuminating.

It is in his choice of details that the essayist reveals some of his personality. He may appear to ramble, but he must eventually arrive at a definite goal. He may chat informally, but he must talk with good sense and to some point. He may depend for his plan upon a mere association of ideas, but his core-idea must never be far away. The reader must feel that the theme is gathering weight as it proceeds, and when it is suddenly complete, the effect should be one of totality without finality.

In the light of this brief analysis, estimate the merits

(or failures) of the following literary essay.

On Writing an Article

I was putting on my boots just now in what the novelists call "a brown study." There was no urgent reason for putting on my boots. I was not going out, and my slippers were much more comfortable. But something had to be done. I wanted a subject for an article. Now if you are accustomed to writing articles for a living you will know that sometimes the difficulty is not writing the article, but choosing a subject. It is not that subjects are few: it is that they are so many. It is not poverty you suffer from, but an embarrassment of riches. You are like Buridan's That wretched creature starved between two bundles of hay because he could not make up his mind which bundle to turn to first. And in that he was not unlike many human beings. There was an eighteenth-century statesman, for example, who used to find it so difficult to make a choice that he would stand at his door looking up the street and down the street, and finally go inside again, because he couldn't decide whether to go up or down. He would stay indoors all the morning considering whether he should ride out or walk out, and he would spend all the afternoon regretting that he had done neither one nor the other.

I have always had a great deal of sympathy with that personage, for I share his temperamental indecision. I hate making up my mind. If I go into a shop to choose a pair of

trousers my infirmity of purpose grows with every new sample that is shown me, and finally I choose the wrong thing in a fit of desperation. If the question is a place for a holiday, all the artifices of my family cannot extract from me a decided preference for any place in particular. Bournemouth? Certainly. How jolly that walk along the sands by Poole Harbour to Studland and over the hills to Swanage. But think of the Lake District . . . and North Wales . . . and Devon . . . and Cornwall . . . and . . . I do not so much make decisions as drift into them or fall into them. I am what you might call an Eleventh Hour Man. I take a header just as the clock is about to strike for the last time.

This common failing of indecision is not necessarily due to intellectual laziness. It may be due, as in the case of Goschen, to too clear a vision of all the aspects of a subject. "Goschen," said a famous First Sea Lord, "was the cleverest man we ever had at the Admiralty, and the worst administrator. He saw so many sides to a question that we could never get anything done." A sense of responsibility, too, is a severe check on action. I doubt whether anyone who has dealt with affairs ever made up his mind with more painful questionings than Lord Morley. have heard him say how burdensome he found the India Office, because day by day he had to make irrevocable decisions. A certain adventurous recklessness is necessary for the man of affairs. Joseph Chamberlain had that quality. Mr. Churchill has it to-day. If it is controlled by high motives and a wide vision it is an incomparable gift. If it is a mere passion for having one's own way it is only the gift of the gambler.

But, you ask, what has this to do with putting on my boots? It is a reasonable question. I will tell you. For an hour I had paced my room in my slippers in search of a subject. I had looked out of the window over the sunlit valley, watched the smoke of a distant train vanishing towards the west, observed the activities of the rooks in a neighbouring elm. I had pared my nails several times with absent-minded industry, and sharpened every pencil I had on me with elaborate care. But the more I pared my nails and the more I sharpened my pencils the

more perplexed I grew as to the theme for an article. Subjects crowded upon me, "not single spies, but in battalions." They jostled each other for preference, they clamoured for notice as I have seen the dock-labourers clamouring for a job at the London docks. They held out their hands and cried, "Here am I: take me." And, distracted by their importunities and starving in the midst of plenty, I fished in my pocket for a pencil I had not sharpened. There wasn't one left.

It was at this moment that I remembered my boots. Yes, I would certainly put on my boots. There was nothing like putting on one's boots for helping one to make up one's mind. The act of stooping changed the current of the blood. You saw things in a new light—like the man who looked between his legs at Bolton Abbey, and cried to his friend: "Oh, look this way; it's extraordinary what a fresh view you get." So I fetched my boots and sat down to put them on.

The thing worked like a charm. For in my preoccupied condition I picked up my right boot first. Then mechanically I put it down and seized the left boot. "Now why," said I, "did I do that?" And then the fact flashed on me that all my life I had been putting on my left boot first. If you had asked me five minutes before which boot I put on first, I should have said that there was no first about it; yet now I found I was in the grip of a habit so fixed that the attempt to put on my right boot first affected me like the scraping of a harsh pencil on a slate. The thing couldn't be done. The whole rhythm of habit would be put out of joint. I became interested. Now how, I wondered, do I put on my jacket? I rose, took it off, found that my right arm slipped automatically into its sleeve, tried the reverse process, discovered that it was as difficult as an unfamiliar gymnastic operation. Why, said I, I am a mere bundle of little habits of which I am unconscious. This thing must be looked into. And then came into my mind that fascinating book of Samuel Butler's on Life and Habit. Yes, certainly, here was a subject that would "go". I dismissed all the importunate beggars who had been clamouring in my mind, took out a pencil, seized a writing pad, and sat down to write on "The Force of Habit."

And here I am. I have got to the end of my article without reaching my subject. I have looked up and down the street so long that it is time to go indoors.

A. G. GARDINER

From Pebbles on the Shore J. M. Dent & Sons, Limited

Exercise I (For study)

- 1. What is the core-idea in this essay?
- 2. Are the allusions and anecdotes mere digressions or do they illuminate the subject? If so, how?
- 3. If you feel that there is suspense at any point, how is it attained?
- 4. The author tells the reader of his own short-comings. What is the effect or advantage of such confidences?
- 5. By what original and interesting phrases is the essay made appealing?
- 6. With what effect are similes, metaphors, antitheses, colloquial language, and conversational tone introduced?
- 7. What is the value to the essay and to the reader of any reflections upon life and affairs that you can find?
- 8. To what different elements does the essay owe its human appeal?
- 9. How does the last sentence help to give unity to the essay? How is unity preserved within paragraphs, and coherence between them?
- 10. To what does this essay owe its charm? How does it reveal the author's personality? How can you account for Gardiner's popularity as an essayist?

Exercise II (Written)

Practising the use of the foregoing principles and precepts of essay writing, write an essay on one of the following topics, or on a subject suggested by one of them.

Topics:

"It is not enough to do good; one must do it in the right way," John Morley; All virtues are not admirable; My favourite cartoonist and his right to fame; Dress is not always an index of character; A bluffer bluffed; Canada's part in the movement for peace; What I expect my life at University to be; My favourite poem and its merits; Trial by judge or by jury; The call of the wild; True friendship is above reason; The quickest way to make me furious.

Exercise III

- I. How may the words in the following groups be distinguished from one another in meaning?
- 2. Can you pronounce them all correctly?
 - (a) care, concern, solicitude, anxiety
 - (b) hurl, toss, cast, fling
 - (c) solid, firm, substantial, compact
 - (d) timid, timorous, afraid, pusillanimous
 - (e) wearisome, tiresome, tedious, troublesome

UNIT XXI

Précis Writing

Exercise I (Oral)

1. What is a précis?

2. What is a topic sentence? Where may it appear in a paragraph?

3. By what literary devices are paragraphs usually devel-

oped?

4. In connection with précis writing what is the meaning and significance of the following terms? core-idea, comprehension, relationship, analysis, your own words, words originally and freshly felt, major and minor details, one-third to one-quarter in length.

5. What is the difference between an outline and a précis?

6. What are the characteristics of a good précis?

7. What are the values of précis writing?

Exercise II (Written)

1. Which of the following passages is, in style, most (a) vivid, (b) forceful, (c) muscular, (d) concise, (e) ornate, (f) rich and varied, (g) simple, (h) thin and bare, (i) graceful and dignified, (j) readable?

2. Carefully make a neat copy of the selection you like best, and as you write try to get the feel of the author's style, his way of fitting words together to express ideas

and feelings.

3. Write précis of the following passages, as directed by your teacher.

A.

The abilities of Charles were not formidable. His taste in the fine arts was indeed exquisite; and few modern sovereigns have written or spoken better. But he was not fit for active life. In negotiation he was always trying to dupe others, and duping only himself. As a soldier, he was feeble, dilatory, and miserably wanting, not in personal courage, but in the presence of mind which his station required. His delay at Gloucester saved the parliamentary party from destruction. At Naseby, in the very crisis of his fortune, his want of self-possession spread a fatal panic through his army. The story which Clarendon tells of that affair reminds us of the excuses by which Bessus and Bobadil explain their cudgellings. A Scotch nobleman, it seems, begged the king not to run upon his death, took hold of his bridle, and turned his horse round. No man who had much value for his life would have tried to perform the same friendly office on that day for Oliver Cromwell.

THOMAS MACAULAY

From Essays

В.

To begin then with Shakespeare; he was the man who, of all modern and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them not laboriously, but luckily: when he describes anything, you more than see it, you feel it too. Those who accuse him to have wanted learning give him the greater commendation: he was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found her there. I cannot say he is everywhere alike; were he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comic wit degenerating into clenches, his serious swelling into bombast. But he is always great when some great occasion is presented to him: no man can say he ever had a fit subject for his wit and did not then raise himself as high above the rest of the poets.

JOHN DRYDEN

From An Essay of Dramatic Poesie

C.

Some men's thoughts are like machines, they ignite by the mere attrition of sentences, and throw light on the dim places of argument. Other men's minds never ignite at all. Some have fusee ideas, and smoulder merely. Others have tar minds, and give out more odour and smoke than flame. Now and then a man would get up and strike his arguments together like the old flint and tinder-box, producing more noise than sparks. Occasionally a speaker burnt with a strong, steady flame of speech, which both lighted and warmed every one, and the hearer saw clearer ever after. There are hearers with india rubber minds, which stretch with a discourse. Some understandings are like porcelain, and crack if you hit them with a hard syllogism—and the parts never unite any more. Others speak like a railway whistle and impart knowledge and the headache together.

From History of Co-operation E. P. Dutton & Co.

G. J. HOLYOAKE

D

"Of making books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. There is no end, indeed, to making books or experiments, or to travel, or to gathering wealth. Problem gives rise to problem. We may study forever, and we are never as learned as we would. We have never made a statue worthy of our dreams. And when we have discovered a continent, or crossed a chain of mountains, it is only to find another ocean or another plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare. It is not like the works of Carlyle, which can be read to an end. Even in a corner of it, in a private park, or in the neighborhood of a single hamlet, the weather and the seasons keep so deftly changing that, although we walk there for a lifetime, there will be always something new to startle and delight us.

R. L. STEVENSON

From El Dorado

E.

The fundamental condemnation of war, I venture to think, is not its expense, not its waste of life, not even its dysgenic influence on the race in destroying the fit and preserving the unfit: it is that it is incompatible with civilisation. War interrupts and makes impossible the main task of mankind, the twofold task of raising the level of individual character and power so as to make possible the formation of a better society; and of organizing society in better ways, so as to call forth higher qualities in the individuals who are its citizens. This is very cold and general language. I can make it more definite if I speak of various pupils of mine, men of quite first-rate character and intellect, who went to the war and were killed, for the most part as Second-Lieutenants. They were debarred by the war from giving their best gifts to the world; England became for the time a society to which such gifts were of no use. One was a philosopher and a born teacher; I do not know in which direction he would have developed most. One was a tutor to the Workers' Educational Association: he had refused positions with much higher salaries and prospects because he saw in this educational ferment of the working classes the greatest enterprise for his own powers and the greatest hope for England. One was chiefly devoted (like myself) to interpreting and keeping alive the beauty of a great literature that might otherwise be forgotten. One would have been a great and humane lawyer. Two or three were in the Civil Service, at home or abroad, helping to administer and build up that magnificent, though imperfect, commonwealth under which we live. Others were writers. One was a musician. Some were in business of various sorts. All were in their different ways helping in that main task of mankind. For of course it is a shallow view which thinks of a good merchant or banker or trader as merely engaged in "making money," and fails to see that he is maintaining, by means of systematic competence and honesty, a vast system of credit and mutual trust throughout the world without which civilisation would come to wreck. "Don't think," Dr. Jowett used to warn young enthusiasts, "don't think that life consists in doing good;

it doesn't." He meant that the main work of life lies in carrying on worthily the great common task of civilisation: to play one's part in the enterprise of feeding some hundreds of millions of men, in seeing that they are protected against violence and fraud, that they have access to justice, and as far as may be to education, that they have some freedom to pursue life and happiness, and are not cut off altogether from the wonders and beauties of the world and the mind of man. To succeed in doing this is civilisation: to fail is the defeat of civilisation. For civilisation is, ultimately, the process whereby a human society in search, as Aristotle puts it, of a "good life for man," gradually overcomes the obstacles, material and other, that stand in its way and makes man increasingly master of his environment. The strife to attain this end is the strife to which I would look for the moral equivalent of war in the formation and strengthening of character. True, it may be, except to the adventurer, or poet or artist, a struggle-with comparatively few ecstatic moments, few of those "crowded hours of glorious life" on which the poet puts such a high and perhaps excessive value; but it is one in which every step counts, every weakness or cowardice has its result, and in which surely the greater advances are never won nor the greater disasters averted without the facing of much risk and the acceptance of much personal sacrifice.

GILBERT MURRAY

From The Ordeal of This Generation George Allen & Unwin Ltd.

F.

A Profession may be defined most simply as a trade which is organised, incompletely, no doubt, but genuinely, for the performance of function. It is not simply a collection of individuals who get a living for themselves by the same kind of work. Nor is it merely a group which is organised exclusively for the economic protection of its members, though that is normally among its purposes. It is a body of men who carry on their work in accordance with rules designed to enforce certain stand-

ards both for the better protection of its members and for the better service of the public.

The standard which it maintains may be high or low: all professions have some rules which protect the interests of the community and others which are an imposition on it. Its essence is that it assumes certain responsibilities for the competence of its members or the quality of its wares, and that it deliberately prohibits certain kinds of conduct on the ground that, though they may be profitable to the individual, they are calculated to bring into disrepute the organisation to which he belongs. While some of its rules are trade union regulations designed primarily to prevent the economic standards of the profession being lowered by unscrupulous competition, others have as their main object to secure that no member of the profession shall have any but a purely professional interest in his work, by excluding the incentive of speculative profit. Business men may cajole the public from every hoarding. But doctors, architects, consulting engineers, and even lawyers are prohibited by their professional associations from advertising, from having any pecuniary interest in the treatment or course of action recommended to their clients, or from receiving commissions. The fees which the more eminent among them charge for their professional services may often be excessive. But they may charge for professional services and nothing else.

The conception implied in the words "unprofessional conduct" is, therefore, the exact opposite of the theory and practice which assume that the service of the public is best secured by the unrestricted pursuit on the part of rival traders of their pecuniary self-interest, within such limits as the law allows. It is significant that at a time when the professional classes have deified free competition as the arbiter of commerce and industry, they did not dream of applying it to the occupations in which they themselves were primarily interested, but maintained, and indeed, elaborated, machinery through which a professional conscience might find expression. The rules themselves may sometimes appear to the layman arbitrary and ill-conceived. But their object is clear. It is to impose on the profession itself the

obligation of maintaining the quality of the service, and to prevent its common purpose being frustrated through the undue influence of the motive of pecuniary gain upon the necessities or cupidity of the individual.

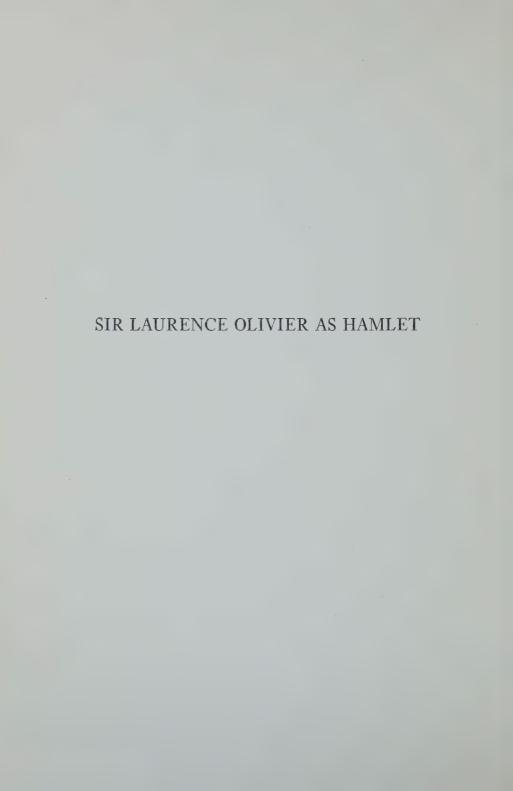
R. H. TAWNEY

From The Acquisitive Society G. Bell & Sons, Ltd.

Exercise III

Distinguish in meaning between the words in the following pairs: (a) dominion, territory; (b) novice, tyro; (c) transparent, translucent; (d) offer, proffer; (e) transport, transfer; (f) repetition, tautology; (g) spectator, observer; (h) solve, resolve; (i) outline, delineation; (j) abusive, scurrilous; (k) shallow, superficial.





UNIT XXII

PARAGRAPH APPRECIATION

In order to write an "appreciation" of a given passage, one must study it carefully to find out wherein its merits lie. The following list of questions is offered as an instrument by which to probe a passage to discover its worth. It is not a sieve through which to pour any paragraph. Nothing could be duller than an "appreciation" composed merely of trite answers to the following bald questions. An "appreciation" is a work of art that reflects the insights and personality of the writer by revealing what he values most. The following list of points may suggest one or two places where value, on occasion, may be found.

- (a) Substance: Is it worth reading? Does it tell you something that is worth knowing?
 Is it simply, clearly, and directly stated?
 Why does it interest you?
- (b) Paragraphing: Is effective use made of topic sentence? Are unity, coherence, and emphasis maintained throughout?

 By what devices (particulars and details, illustration and example, comparison and contrast, cause and effect) is the paragraph developed?

 Why is the paragraph pleasing in both content and form?
- (c) Sentence Structure: Is the sentence pattern (arrangement of ideas within the sentence; verb, noun, phrase, or clause, first in order) suited to the thought expressed?

Is there appropriateness of sentence type (short, long, loose, periodic, balanced) to thought expressed? Is there sequence of thought between sentences?

- (d) Phrasing: Are the phrases simple, compound, or complex, etc. in pattern?Are they conventional or original?What do they reflect of the *personality* of the writer?
- (e) Word Values: Is there exactness of word to fact in exposition?

Is there appropriateness of word to act in narration? Is there clarity of word to colour, sound, or shape, etc., in description?

Is there aptness of word to conviction in persuasion? Is there suggestiveness of word to mood in conveying effect to reader? How is the writer revealed?

Six Characteristics of Good Prose

- 1. Sincerity with suggestiveness.
- 2. Clarity with rhythm.
- 3. Vigour with terseness.
- 4. Simplicity with intensity (compression, depth).
- 5. Freshness with restraint.
- 6. Naturalness with dignity.

Exercise I (Written)

- 1. One of the best ways to find the worth of a paragraph is to make a précis of it. Write précis of selections E, F, and G.
- 2. Write appreciations of the following paragraphs, as your teacher may direct.

A

Next morning the August sun shone, and the wood was all a-hum with insects. The wasps were working at the pine boughs high overhead; the bees by dozens were crowding to the bramble flowers; swarming on them; bumble-bees went wandering among the ferns in the copse and in the ditches and calling at every purple heath-blossom, at the purple knap-weeds, purple thistles, and broad handfuls of yellow-weed flowers. Wasp-like flies barred with yellow suspended themselves in the air between the pine-trunks like hawks hovering, and suddenly shot themselves a yard forward or to one side, as if the rapid vibration of their wings while hovering had accumulated force which drove them as if discharged from a cross-bow. The sun had set all things in motion.

RICHARD JEFFERIES

B.

A strange kind of bridge it was; huge and massive, and seemingly of great antiquity. It had an arched back like that of a hog, a high balustrade, and at either side, at intervals, were stone bowers bulking over the river, but open on the other side, and furnished with a semi-circular bench. Though the bridge was wide—very wide—it was all too narrow for the concourse upon it. Thousands of human beings were pouring over the bridge. But what chiefly struck my attention was a double row of carts and wagons, the generality drawn by horses as large as elephants, each row striving hard in a different direction, and not unfrequently brought to a standstill.

George Borrow

From Lavengro

 \mathbf{C}

The aurora borealis seems to precede great seasonal change. The lights appear on clear evenings around nine thirty or ten. A saffron glow behind the forest on the east of Tetana grows gradually so bright that black spires of pines and spruces stand out sharply against it. Then, rising in tall columns of pale, glowing green, higher and higher toward the zenith, becoming suffused with vivid lavender and rose. Other columns begin in the north and northwest until they all meet, umbrella-wise, in the sky above Tetana. Never-still, ever-changing curtains of waving, swaying colour—colours so intense that sometimes the snow across Tetana and the Driftwood Mountains is tinted pink, or green, or blue. Often as the colours bloom and die and bloom again, the air is full of sound. Something—actual noise or electric current—vibrates in our ears. This is what northerners mean when they say, "The Lights crackle." Something great and majestic is alive here in these night skies of late winter.

THEODORA C. STANWELL-FLETCHER

From Driftwood Valley Little, Brown & Co.

D.

The sun had not yet risen but, far away, a quiet brightness was creeping over the sky. The daylight, however, was near the full, one slender veil only remaining of the shadows, and a calm, unmoving quietude brooded from the grey sky to the whispering earth. The birds had begun to bestir themselves but not to sing. Now and again a solitary wing feathered the chill air; but for the most part the birds huddled closer in the swinging nests, or under the bracken, or in the tufty grass. Here a faint twitter was heard and ceased. A little farther a drowsy voice called "cheepcheep" and turned again to the warmth of its wing. The very grasshoppers were silent. The creatures who range in the night time had returned to their cells and were setting their households in order, and those who belonged to the day hugged their comfort but one minute longer. Then the first level beam stepped like a mild angel to the mountain top. The slender radiance brightened and grew strong. The grey veil faded away. The birds leaped from their nests. The grasshoppers awakened and were busy at a stroke. Voice called to voice without ceasing, and, momently, a song thrilled for a few wide seconds. But for the most part it was chatter-chatter they went as they soared and plunged and swept, each bird eager for its breakfast.

JAMES STEPHENS

From The Crock of Gold

By permission of the author & Macmillan & Co. Ltd.

E.

Prose of its very nature is longer than verse, and the virtues peculiar to it manifest themselves gradually. If the cardinal virtue of poetry is love, the cardinal virtue of prose is justice; and, whereas love makes you act and speak on the spur of the moment, justice needs inquiry, patience, and a control even of the noblest passions. . . . By justice here I do not mean justice only to particular people or ideas, but a habit of justice in all the processes of thought, a style tranquilized and a form moulded by that habit. The master of prose is not cold, but he will not let any word or image inflame him with a heat irrelevant to his purpose. Unhasting, unresting, he pursues it, subduing all the riches of his mind to it, rejecting all beauties that are not germane to it; making his own beauty out of the very accomplishment of it, out of the whole work and its proportions, so that you must read to the end before you know that it is beautiful. But he has his reward, for he is trusted and convinces, as those who are at the mercy of their own eloquence do not; and he gives a pleasure all the greater for being hardly noticed. In the best prose, whether narrative or argument, we are so led on as we read, that we do not stop to applaud the writer, nor do we stop to question him.

ARTHUR CLUTTON-BROCK

From Modern Essays
By permission of the author

F.

What kind of experience, then, is the reading of a fine book? How does it pass the tests we bring to bear on any other concentration of our faculties, any other order of living? What is its fabric, its substance, its effluence? That, surely, of its writer's

life—though not of that life in the raw. It is what in the act of bringing his conception to the birth he was creating out of this raw material, whether actual or imagined, whether recollected in tranquillity, or in anguish, in a condensed impassive absorption, or with every nerve on edge. Autobiography, essay, fiction, tragedy, comedy, lyric—their radical theme in various forms, degrees and disguises is life, but a life transformed, distilled, personalized, given coherence, pattern, and a definite issue. And that, strictly speaking, in whatever fashion it may be achieved, is the only essential life there is. In this we are all in our individual measure craftsmen, and are irrevocably living our own autobiographies; and the outcome (whether we are aware of it or not) is a species of art.

WALTER DE LA MARE

From "A Quiet Life" in Essays by Divers Hands, Vol. XX Oxford University Press and The Royal Society of Literature

G.

Poor soul, here for so little, cast among so many hardships, filled with desires so incommensurate and so inconsistent, savagely surrounded, savagely descended, irremediably condemned to prey upon his fellow lives: who should have blamed him had he been of a piece with his destiny and a being merely barbarous? And we look and behold him instead filled with imperfect virtues . . . sitting down, amidst his momentary life, to debate of Right and Wrong and the attributes of the Deity. . . . To touch the heart of his mystery, we find in him the thought of Duty: the thought of something owing to himself, to his neighbour, to his God; an ideal of decency, to which he would rise if it were possible; a limit of shame, below which, if it be possible, he will not stoop. . . . It matters not where we look, under what climate we observe him, in what stage of society, in what depth of ignorance, burthened with what erroneous morality; by campfires in Assiniboia, the snow powdering his shoulders, the wind plucking his blanket, as he sits, passing the ceremonial calumet and uttering his grave opinions like a Roman senator; in ships at sea, a man inured to hardships and vile pleasures; . . . in the

slums of cities moving among indifferent millions to mechanical employments—a fool, a thief, the comrade of thieves, even here keeping the point of honour and the touch of pity, often repaying the world's scorn with service, often standing firm upon a scruple, and at a certain cost rejecting riches:-everywhere some virtue cherished or affected, everywhere some decency of thought and carriage, everywhere the ensign of man's ineffectual goodness: ah! if I could show you these men and women, all the world over, in every stage of history, under every abuse of error, under every circumstance of failure, without hope, without help, without thanks, still obscurely fighting the lost fight of virtue, still clinging, in the brothel or on the scaffold, to some rag of honour, the poor jewel of their souls: they may seek to escape, and yet they cannot; it is not alone their privilege and glory, but their doom; they are condemned to some nobility; all their lives long, the desire of good is at their heels, the implacable hunter. . . ."

ROBERT LOUIS STEVENSON

In Essays by Divers Hands, Vol. XXI
Oxford University Press and The Royal Society of Literature

Exercise II

- 1. What have you learned concerning English composition from the practice of the foregoing exercise?
- 2. What are some of the distinctive qualities of a good paragraph of English prose?

UNIT XXIII

FOR CRITICISM AND CORRECTION

Exercise I (For study and discussion)

THE FOLLOWING paragraphs are, for different reasons, in very bad taste. Why?

- 1. What do you think was the aim or purpose of each paragraph?
- 2. What signs of planning or organization can you find in any of them?
- 3. What is particularly at fault in each of them—grammar, syntax, sentence structure, language, image, thought, or feeling?
- 4. Why would you find it difficult to write a précis of any of them?
- 5. In the light of your examination of these paragraphs, what would you consider to be the principal marks of good taste in writing?
- 6. What courtesies are due the reader?

A.

From the start Mr. Clark Jr. had been in charge of the sales organization; but as, with the growth of the mill, brought about by his very success in selling, the ramifications became ever more complex, till there was an organization, international in scope, with offices at New York, London, and half a dozen capitals of European countries, Miss Doolittle had come into her

own; and since this growth had coincided with the partial assumption, by Mr. Clark Jr., of the functions of a general manager, due to Mr. Clark Sr.'s accident—he had been caught up by a belt and hurled against the wall—Miss Doolittle, nominally private secretary to the Vice-president, had imperceptibly assumed all his duties as sales manager, till, feeling that he was losing touch with things, he had turned the sales office over to her entirely, engaging Miss Albright as her successor in his own office.

FREDERICK PHILIP GROVE

From The Master of the Mill
The Macmillan Company of Canada Limited

В.

With snow and gloom and pain and loneliness the rest of the day dragged by. Hour after hour, helpless, hopeless, utterly impotent as though Time itself were bleeding to death, the minutes bubbled and dripped from the wooden clock. By noon the room was as murky as dishwater, and Stanton lay and fretted in the messy, sudsy, snow-light like a forgotten knife or spoon until the janitor wandered casually in about three o'clock and wrung a piercing little wisp of flame out of the electriclight bulb over the sick man's head, and raised him clumsily out of his soggy pillows and fed him indolently with a sad, thin soup. Worst of all, four times in the dreadful interim between breakfast and supper the postman's thrilly footsteps soared up the long metallic stairway like an ecstatically towering high-note, only to flat off discordantly at Stanton's door without even so much as a one-cent advertisement issuing from the letter-slide. -And there would be thirty or forty more days just like this the doctor had assured him; and Cornelia had said that—perhaps, if she felt like it—she would write—six—times.

ELEANOR HALLOWELL ABBOTT

From Molly Make-Believe Appleton-Century-Crofts, Inc. 1

¹ Copyright 1910, by The Century Co.

C.

One does not have to go on citing the literature of appraisal now issuing from writers variously concerned with what is happening to the family, to school and college, to industry, government, and the Church in order to confirm the recognition of a crisis in our culture. The spheres of institutional interest have points of inevitable interdependence, so that the fortunes of one affect the planes of thought and qualities of sentiment in others. Moreover, the individual man and woman shares in a larger life of the mind by virtue of bearing a part in several institutions. Consequently, when coordinations are lost between spheres of social concern, we have a disintegrating culture, and culture-bearers straining to win integrity of mind in terms of dissociated modes of evaluation. Such a pass in American life calls for new and peculiar disciplines. If we are to recreate a mental world with the unity of mutual compatibilities between the constellations of interest which sway its diverse zones of living, we must grow special powers of coordinative thinking. As Karl Mannheim has urged, the forms of thought that have done duty for social invention will no longer serve. Our social thinkers must achieve a span of awareness that envisages intersphere relationships and influences, and sustains attention to interactive motivations for new social controls.

ALFRED D. SHEFFIELD

From review of "The New Testament in Basic English" Harvard Educational Review, Oct. 1942

Exercise II (Oral)

The following two paragraphs present different versions of the same material. Which do you prefer? Why? What changes would you make in each of them? Why?

D.

The fields lay still as death in the cool of the evening, only a gentle breeze sighed in the branches. The sun had set like a

great crimson ball behind the western horizon, and the blood-red glow had now nearly faded. The shades of night were falling fast, and soon in the mantle of the sky little stars began to twinkle like diamonds. Then across the meadows floated the crystal clear notes of a distant bell, from the little grey church that nestled amid the trees.

E.

The fields lay content and quiet in the dew-cool air; only a little restless wind teased the drowsy branches. The sun had burned out his passionate vitality in the glory, and now listlessly had slipped beyond our world and its display. Slowly the sky was drained of the afterglow, and like the tapers of a thousand saints, the stars began to prick the heavens with their mild white light. Then into the quiet came swinging the grave pure notes of a bell; a church, cherished in a wooded dip of the plain, gave to the world its benison.

ELEANOR PARNELL

The Bookman

Exercise III (Written)

What is at fault in each of the following sentences? What corrections would you make?

I. Her character was such that one could not help but be taken by her.

2. Thus we develop our own ideas both in written and oral fashion.

3. Well, in my own experience, I can truthfully say that the teacher of Latin at my school was of the greatest help in developing this habit in me.

4. In conclusion, I may say that I will always remember that teacher as the greatest influence on me in my life so far.

5. When she entered the class room, not only myself but the whole class, voluntarily gave ourselves up to perfect attention.

6. He was our friend for life the day he gave his approval of bobbed locks when that fashion had begun to rage.

7. He imparted to me his own certainty of the reality of literature.

8. The teacher applied the ideas which the Latin poets had to the view of the present day and they suffered not at all in their comparison.

Exercise IV (Written)

Reconstruct these sentences to bring out the sense intended:

1. A robin sees a worm while it is flying.

- 2. Booted and spurred, with a heavy stride, on the opposite shore walked Paul Revere.
- 3. The commander-in-chief was again defeated and slain.

4. The voice is only suspended for a moment.

5. A servant will obey a master's orders that he likes.

6. The bandit was shot from the church, in the eye, as he stood in a door, of which he instantly died.

7. The man came to his death by excessive drinking producing apoplexy in the mind of the jury.

8. I did not hear what you said, coming so suddenly into the noisy room.

9. The earth looks as though it was round on the map.

- 10. We departed and left a great many people very sorry behind us.
- 11. In the hall hangs a picture beautifully painted behind the door.
- 12. He left the room quickly dropping the purse on the floor.

Exercise V (Written)

1. How do the words in the following groups differ in meaning from one another? Can you pronounce them correctly?

- (a) compliment, adulation, flattery, blandishment
- (b) extravagant, prodigal, lavish, profuse
- (c) furious, violent, vehement, impetuous
- (d) feeling, sensation, sensibility, susceptibility
- (e) fertile, fruitful, prolific, productive
- 2. How would you distinguish in meaning between the following?
 - (a) drowsy, lethargic
 - (b) avidity, greediness
 - (c) mandate, ordinance
 - (d) inveigle, ensnare
 - (e) desirable, preferable
 - (f) equivocate, prevaricate
 - (g) abominable, execrable
 - (h) tentatively, timorously
- 3. What is the opposite of each of the following words?

 Copious, exotic, gregarious, hilarious, intentional, philanthropic, repel, ridiculous, suave, taciturn.
- 4. What word has a meaning similar to each of the following?

Apparition, articulation, durable, fetid, garrulous, marvellous, obstreperous, oscillation, precise, rigid.

UNIT XXIV

GOOD TASTE

Exercise I

Write an appreciation of the following paragraph.

A.

But Style cannot be taught. Imitation of the masters, or of some one chosen master, and the constant purging of language by a severe criticism, have their uses, not to be belittled; they have also their dangers. The greater part of what is called the teaching of style must always be negative, bad habits may be broken down, old mal-practices prohibited. The pillory and the stocks are hardly educational agents, but they make it easier for honest men to enjoy their own. If style could really be taught, it is a question whether its teachers should not be regarded as mischief-makers and enemies of mankind. Rosicrucians professed to have found the philosopher's stone, and the shadowy sages of modern Tibet are said, by those who speak for them, to have compassed the instantaneous transference of bodies from place to place. In either case, the holders of these secrets have laudably refused to publish them, lest avarice and malice should run amuck in human society. similar fear might well visit the conscience of one who should dream that he had divulged to the world at large what can be done with language. Of this there is no danger; rhetoric, it is true, does put fluency, emphasis, and other warlike equipments at the disposal of evil forces, but style, like the Christian religion, is one of those open secrets which are most easily and most effectively kept by the initiate from age to age. Divination is the only means of access to these mysteries. The formal attempt to impart a good style is like the melancholy task of the teacher of gesture and oratory; some palpable faults are soon corrected; and, for the rest, a few conspicuous mannerisms, a few theatrical

postures, not truly expressive, and a high tragical strut, are all that can be imparted. The truth of the old Roman teachers of rhetoric is here witnessed afresh; to be a good orator it is first of all necessary to be a good man. Good style is the greatest of revealers,—it lays bare the soul. The soul of the cheat shuns nothing so much. "Always be ready to speak your mind," said Blake, "and a base man will avoid you." But to insist that he also shall speak his mind is to go a step further, it is to take from the impostor his wooden leg, to prohibit his lucrative whine, his mumping and his canting, to force the poor silly soul to stand erect among its fellows and declare itself. His occupation is gone, and he does not love the censor who deprives him of the weapons of his mendacity.

WALTER RALEIGH

From Style
Edward Arnold & Co.

EXERCISE II

I. What are the merits (or the defects) of the prose style of the following passage?

2. Write a précis of the passage.

B.

Constant experience has shown me, that great purity and elegance of style, with a graceful elocution, cover a multitude of faults, in either a speaker or a writer. For my own part, I confess (and I believe most people are of my mind) that if a speaker should ungracefully mutter or stammer out to me the sense of an angel, deformed by barbarisms and solecisms, or larded with vulgarisms, he should never speak to me a second time, if I could help it. Gain the heart, or you gain nothing; the eyes and the ears are the only road to the heart. Merit and knowledge will not gain hearts, though they will secure them when gained. Pray have that truth ever in your mind. Engage the eyes by your address, air, and motions; soothe the ears by the elegancy and harmony of your diction; the heart will certainly follow; and the whole man, or woman, will as certainly follow the heart.

I must repeat it to you, over and over again, that with all the knowledge which you may have at present, or hereafter acquire, and with all the merit that man ever had, if you have not a graceful address, liberal and engaging manners, a prepossessing air, and a good degree of eloquence in speaking and writing, you will be nobody; but will have the daily mortification of seeing people with not one-tenth part of your merit or knowledge, get the start of you, both in company and in business.

LORD CHESTERFIELD

From Letters

Exercise III

1. What are the marks of good taste in writing?

2. How far are your opinions supported or illustrated by the style of the foregoing paragraphs?

Exercise IV.

- I. How do the words in the following groups differ in meaning from one another? What is the root-meaning and pronunciation of each word?
 - (a) enthusiast, fanatic, visionary, zealot
 - (b) efficient, effective, effectual, efficacious
 - (c) empire, kingdom, Dominion, realm
 - (d) foppish, finical, dandyish, spruce
 - (e) opponent, enemy, adversary, antagonist
- 2. How would you distinguish in meaning between the following?
 - (a) superfluity, redundancy
 - (b) expiation, atonement
 - (c) factious, seditious
 - (d) confirm, corroborate
 - (e) conscientious, scrupulous
 - (f) ingredient, constituent
 - (g) adjacent, contiguous
 - (h) convene, convoke

UNIT XXV

STYLE

Exercise I (For study and discussion)

Opposite p. 102 there is a picture of Sir Laurence Olivier in the title role in his film presentation of Shakespeare's *Hamlet*.

I. What is he doing here? Why does the picture impress you?

2. How does the setting enhance the significance of this act?

3. How many details of his posture contribute to the expression of his intention? What are the details of face and hands that express this meaning? What details of costume are significant?

4. What meaning or impression is Olivier trying to convey

to the audience?

5. Is there any evidence here of style? How is it expressed?

- 6. What points of resemblance may be found between the style of an actor and the style of a writer? What points of difference?
- 7. What is the difference between style and showmanship, or exhibitionism?
- 8. Why is acting an art?

Exercise II (Written)

Write to a friend a letter in which you convey in a style as distinctive as this picture the impression that it makes on you. Try by words, and phrases, and comparisons to create a description that is as clear as this picture is arresting.

UNIT XXVI

PROSE STYLE OF THE MASTERS I

Exercise I (For study and discussion)

I. Of the following four passages, which do you prefer? Why?

2. What is distinctive about the style and sentence structure of the passage from the Bible? What impresses you most—the language, imagery, thought, feeling, rhythm, or all combined?

3. What is distinctive in Bacon's style or manner of expression? Can you detect any mannerisms? How can you show that the pattern of his sentences develop through widening spirals of thought? Is his intention to delight the heart or inform the head of his reader? What comment would you make on the sequence of thought between his sentences? What evidence can you find that Bacon probably approved of scientific analysis, methodical systems, practical reason, mathematic plainness, or the assertive will? How is his personality revealed?

4. How many points of difference can you find between Bacon's and Milton's manners of expressing themselves? Which has the more pleasing images, feeling, and rhythm? What interests and ideas have they in common? Which reveals the more interesting mind and personality?

5. In what respects does Bunyan's style resemble that of the Bible? What qualities make Bunyan's manner more intimate and conversational than that of the others? Why would such a man make an interesting companion?

A. The Bible

The wilderness and the solitary place shall be glad for them; and the desert shall rejoice and blossom as the rose. It shall blossom abundantly, and rejoice even with joy and singing. The glory of Lebanon shall be given unto it, the excellency of Carmel and Sharon, they shall see the glory of the Lord, and the excellency of our God.

Strengthen ye the weak hands, and confirm the feeble knees. Say to them that are of a fearful heart: Be strong, fear not. Behold your God will come with vengeance, even God with a recompense; he will come and save you.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart and the tongue of the dumb sing, for in the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water. In the habitations of dragons, where each lay, shall be grass with reeds and rushes. And an highway shall be there, and a way, and it shall be called the way of holiness. The unclean shall not pass over it; but it shall be for those: the wayfaring men, though fools, shall not err therein.

No lion shall be there, nor any ravenous beast shall go up thereon, it shall not be found there; but the redeemed shall walk there. And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads. They shall obtain joy and gladness and sorrow and sighing shall flee away.

From Isaiah, XXXV.

B. Francis Bacon (1561-1626)

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business: for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots

and marshalling of affairs, come best from those that are learned. To spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour of a scholar; they perfect nature, and are perfected by experience—for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation.

C. John Milton (1608-1674)

Books are not absolutely dead things, but do contain a potency of life in them to be as active as that soul was whose progeny they are; nay, they do preserve as in a vial the purest efficacy and extraction of that living intellect that bred them. I know they are as lively, and as vigorously productive, as those fabulous dragon's teeth; and being sown up and down, may chance to spring up armed men. And yet, on the other hand, unless wariness be used, as good almost kill a man as kill a good book. Who kills a man kills a reasonable creature, God's image; but he who destroys a good book, kills reason itself, kills the image of God, as it were in the eye. Many a man lives a burden to the earth; but a good book is the precious life-blood of a master spirit embalmed and treasured up on purpose to a life beyond life.

D. John Bunyan (1628-1688)

But we will come again to this Valley of *Humiliation*. It is the best, and most fruitful piece of Ground in all these parts. It is fat Ground, and as you see consisteth much in Meadows; and if a Man was to come here in the Summer-time as we do now, if he knew not anything before thereof, and if he also delighted himself in the sight of his Eyes, he might see that that would be

delightful to him. Behold, how green this Valley is, also how beautified with *Lilies*. I have also known many labouring men that have got good Estates in this Valley of *Humiliation*. (For God resisteth the Proud; but gives *more*, *more* Grace to the Humble) for indeed it is a very fruitful Soil, and doth bring forth by handfuls. Some also have wished that the next way to their Father's House were here, that they might be troubled no more with either Hills or Mountains to go over; but the way is the way, and there's an end.

Exercise II (Written)

Whenever I read a book or passage that particularly pleases me, in which a thing was said or an effect rendered with propriety, in which there was either some perspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality . . . that, like it or not, is the way to learn to write; whether I have profited or not, that is the way.

R. L. STEVENSON

- 1. In the style of Bacon, write a paragraph on one of the following: reading, tennis, swimming, walking, farming.
- 2. In the style of Bunyan, write a paragraph on one of the following: pride, happiness, sorrow, music.
- 3. Write a précis of Milton's paragraph.
- 4. Write an appreciation of the passage from the Bible.

UNIT XXVII

PROSE STYLE OF THE MASTERS II

Exercise I

1. In the preceding unit you studied prose of the seventeenth century. The following passages were written in the eighteenth century. How are these distinguishable in thought and expression from those of the previous period?

2. Which passage do you prefer? Why?

3. Which is most rhetorical, and which the least? Which is most dignified and which the least?

4. Which is the most idealistic? And which makes the

strongest personal appeal?

5. Which reflect an atmosphere of comfortable and peaceful complacency?

6. Which contain sentences that can be diagrammatically

expressed?

7. What phrases or images in any of them appeal to you? Why?

8. How does each passage reflect in some degree the personality of its writer?

A. Joseph Addison (1672-1719)

As I was surveying the moon walking in her brightness, and taking her progress among the constellations, a thought rose in me which I believe very often perplexes and disturbs men of serious and contemplative natures. David himself fell into it in that reflection: "When I consider the heavens the work of thy fingers, the moon and the stars which thou hast ordained, what is man that thou art mindful of him, and the son of man that thou regardest him?" In the same manner, when I considered

that infinite host of stars, or, to speak more philosophically, of suns, which were then shining upon me, with those innumerable sets of planets or worlds which were moving round their respective suns—when I still enlarged the idea, and supposed another heaven of suns and worlds rising still above this which we discovered, and these still enlightened by a superior firmament of luminaries, which are planted at so great a distance, that they may appear to the inhabitants of the former as the stars do to us—in short, while I pursued this thought, I could not but reflect on that little insignificant figure which I myself bore amidst the immensity of God's works.

B. Samuel Johnson (1709-1784)

The utmost excellence at which humanity can arrive is a constant and determinate pursuit of virtue without regard to present dangers or advantage, a continual reference of every action to the divine will, an habitual appeal to everlasting justice, and an unvaried elevation of the intellectual eye to the reward which perseverance alone can obtain. But that pride which many, who presume to boast of generous sentiments, allow to regulate their measures has nothing nobler in view than the approbation of men; of beings whose superiority we are under no obligation to acknowledge, and who, when we have courted them with the utmost assiduity, can confer no valuable or permanent reward; of beings who ignorantly judge of what they do not understand, or partially determine what they have never examined; and whose sentence is therefore of no weight till it has received the ratification of our own conscience.

C. Oliver Goldsmith (1728-1774)

The expected time for the play to begin at last arrived; the curtain was drawn, and the actors came on. A woman, who personated a queen, came in curtseying to the audience, who clapped their hands upon her appearance. Clapping of hands is, it seems, the manner of applauding in England; the manner

is absurd, but every country, you know, has its peculiar absurdities. I was equally surprised, however, at the submission of the actress, who should have considered herself as a queen, as at the little discernment of the audience who gave her such marks of applause before she attempted to deserve them. Preliminaries between her and the audience being thus adjusted, the dialogue was supported between her and a most hopeful youth, who acted the part of her confidant. They both appeared in extreme distress, for it seems the queen had lost a child some fifteen years before, and still kept its dear resemblance next her heart, while her kind companion bore a part of her sorrows.

Her lamentations grew loud; comfort is offered, but she detests the very sound: she bids them preach comfort to the winds. Upon this her husband comes in, who, seeing the queen so much afflicted, can himself hardly refrain from tears, or avoid partaking in the soft distress. After thus grieving through three

scenes, the curtain dropped for the first act.

D. Edmund Burke (1729-1797)

All government, indeed every human benefit and enjoyment, every virtue and prudent act, is founded on compromise and barter. We balance inconveniences; we give and take; we remit some rights, that we may enjoy others; and we choose rather to be happy citizens, than subtle disputants. As we must give away some natural liberty, to enjoy civil advantages; so we must sacrifice civil liberties, for the advantages to be derived from the communion and fellowship of a great empire. But, in all fair dealings, the thing bought must bear some proportion to the purchase paid. None will barter away the immediate jewel of his soul.

Exercise II (Written)

1. In the style of Johnson, write a paragraph on one of the following: honesty, sincerity, patience, athletics, medicine, gardening.

- 2. In the style of Goldsmith, write a paragraph on one of the following: a moving picture, a circus, a local fair or exhibition, a class room, a ball game.
- 3. Write a précis of Johnson's paragraph.
- 4. Write an appreciation of Burke's paragraph.

Exercise III

- 1. How do the words in the following groups differ in meaning from one another?
 - (a) devout, pious, religious, holy
 - (b) difference, diversity, contrast, disagreement
 - (c) dejection, depression, despondency, melancholy
 - (d) postpone, procrastinate, prolong, protract
 - (e) unbelief, disbelief, incredulity, infidelity
- 2. The following words are often confused and misused. In how many ways can you distinguish between the words in each of the following pairs?
 - Alumnae, alumni; beside, besides; continuously, continually; affect, effect; less, fewer; imply, infer; principal, principle; prophecy, prophesy.
- 3. Each of the following words may be used as a noun or as a verb. By means of oral sentences show how the pronunciation of each word changes according to the use to which it is put: accent, associate, alternate, conduct, estimate, graduate, insult, refuse.

UNIT XXVIII

PROSE STYLE OF THE MASTERS III

Exercise I (For study and discussion)

The passages in this unit are examples of nineteenth century prose.

1. In what respects is nineteenth century prose distinguishable from that of the twentieth century? Does it in any way resemble that of the seventeenth century in

thought or expression?

2. What adjectives would you use to describe the style of each passage? The following words may be suggestive: grandiose, artificial, exquisite, whimsical, familiar, condensed, concise, terse, curt, laconic, verbose, pretty, graceful, personal, ornate, poetic, intimate, fluent, aggressive, exuberant, flexible, monotonous, earnest, informal, sublime, dignified.

3. Which passage do you prefer? Why?

4. Which passage has the most interesting sentence patterns?

5. By means of what literary devices are paragraphs A and D developed?

A. William Hazlitt (1778-1830)

The proper force of words lies not in the words themselves, but in their application. A word may be a fine-sounding word, of an unusual length, and very imposing from its learning and novelty, and yet in the connection in which it is introduced may be quite pointless and irrelevant. It is not pomp or pretension, but the adaptation of the expression to the idea, that clenches a

writer's meaning:—as it is not the size or glossiness of the materials, but their being fitted each to its place, that gives strength to the arch; or as the pegs and nails are as necessary to the support of the building as the largest timbers, and more so than the more showy, unsubstantial ornaments. I hate anything that occupies more space than it is worth. I hate to see a load of band-boxes go along the street, and I hate to see a parcel of big words without anything in them. A person who does not deliberately dispose of all his thoughts alike in cumbrous draperies and flimsy disguises may strike out twenty varieties of familiar everyday language, each coming nearer to the feeling he wants to convey, and at last not hit upon that particular and only one which may be said to be identical with the exact impression in his mind. This would seem to show that Mr. Corbett is hardly right in saying that the first word that occurs is always the best. It may be a very good one; and yet a better may present itself on reflection or from time to time. It should be suggested naturally, however, and spontaneously, from a fresh and lively conception of the subject. We seldom succeed by trying at improvement, or by merely substituting one word for another that we are not satisfied with, as we cannot recollect the name of a place or person by merely plaguing ourselves about it. We wander farther from the point by persisting in a wrong scent; but it starts up accidentally in the memory when we least expect it, by touching some link in the chain of previous association.

B. Thomas De Quincey (1785-1859)

If the reader has ever witnessed a wife, a daughter, or sister in a fainting fit, he may chance to have observed that the most affecting moment in such a spectacle is that in which a sigh and a stirring announce the recommencement of suspended life. Or if the reader has ever been present in a vast metropolis on the day when some great national idol was carried in funeral pomp to his grave, and chancing to walk near the course through which it passed, has felt powerfully, in the desertion and silence of the streets, and in the stagnation of ordinary business, the deep

interest which at that moment was possessing the heart of manif all at once he should hear the deathlike stillness broken up by the sounds of wheels rattling away from the scene, and making known that the transitory vision was dissolved, he will be aware that at no moment was his sense of the complete suspension and pause in ordinary human concerns so full and affecting as at that moment when the suspension ceases, and the goings-on of human life are suddenly resumed. All action in any direction is best expounded, measured, and made apprehensible by reaction.

C. Thomas Carlyle (1795-1881)

Two men I honour, and no third. First the toilworn Craftsman that with earth-made implement laboriously conquers the earth, and makes her man's.

Venerable to me is the hard hand; crooked, coarse; wherein notwithstanding lies a cunning virtue indefeasibly royal, as of the sceptre of this planet. Venerable too is the rugged face, all weather-tanned, besoiled, with its rude intelligence; for it is the face of a man living manlike. Oh, but the more venerable for thy rudeness, and even because we must pity as well as love thee! Hardly-entreated brother! For us was thy back so bent, for us were thy straight limbs and fingers so deformed; thou wert our conscript, on whom the lot fell, and fighting our battles wert so marred. For in thee too lay a god-created form, but it was not to be unfolded; encrusted must it stand with the thick adhesions and defacements of labour; and thy body, like thy soul, was not to know freedom. Yet toil on, toil on; thou art in thy duty, be out of it who may: thou toilest for the altogether indispensable, for daily bread.

A second man I honour, and still more highly: him who is seen toiling for the spiritually indispensable; not daily bread, but the bread of life. Is not he too in his duty; endeavouring towards inward harmony; revealing this, by act or by word, through all his outward endeavours, be they high or low? Highest of all, when his outward and his inward endeavour are one: when we can name him artist; not earthly craftsman only, but inspired

thinker, who with heaven-made implement conquers heaven for us! If the poor and humble toil that we have food, must not the high and glorious toil for him in return, that he have light, have guidance, freedom, immortality? These two, in all their degrees, I honour; all else is chaff and dust, which let the wind blow whither it listeth.

D. John Ruskin (1819-1900)

The soldier's trade, verily and essentially, is not slaying, but being slain. This, without well knowing its own meaning, the world honours it for. A bravo's trade is slaving; but the world has never respected bravos more than merchants; the reason it honours the soldier is, because he holds his life at the service of the State. Reckless he may be-fond of pleasure, or of adventure. All kinds of bye-motives and mean impulses may have determined the choice of his profession and may affect (to all appearance exclusively) his daily conduct in it; but our estimate of him is based on this ultimate fact—of which we are well assured—that put him in a fortress breach, with all the pleasures of the world behind him, and only death and his duty in front of him, he will keep his face to the front; and he knows that his choice may be put to him at any moment-and has beforehand taken his part-virtually takes such part continually-does, in reality, die daily.

Exercise II (Written)

- 1. Write appreciations of paragraphs A and B.
- 2. Write précis of passages C and D.
- 3. Draw up a brief for an essay suggested by the study of the foregoing examples of prose style of the masters.

Exercise III

- 1. How do the words in the following groups differ in meaning from one another?
 - (a) doctrine, dogma, tenet, principle(b) droll, ludicrous, comical, laughable

(c) economical, frugal, thrifty, parsimonious

(d) contains mature transport frances

(d) ecstasy, rapture, transport, frenzy

- (e) selfish, conceited, egotistical, opinionated
- 2. What is the difference in meaning between the following?
 - (a) iniquity, wickedness
 - (b) defalcation, embezzlement
 - (c) dexterity, adroitness
 - (d) disguise, dissemble
 - (e) licentious, dissolute
 - (f) officious, pragmatical
- 3. The following words are often misspelled. At what letter or syllable do poor spellers go wrong? Study them carefully, and then write them out from memory or dictation. Can you form a rule to govern the correct spelling of any of them? Can you pronounce them all correctly?
 - (a) apartment, ceiling, development, ecstasy, embarrassment, holiday, recurring, referring, separate, supersede, seize, weird
 - (b) already, all right, allotted, allotment, benefited, besiege, corroborate, despair, dissatisfy, equipped, fulfil, fulfilled
 - (c) license, mischievous, necessary, professor, pastime, rhythm, shriek, tranquillity, tyrannize, wield

UNIT XXIX

CONTEMPORARY PROSE

Exercise I (For study and discussion)

I. Which of the following four passages interests you most? Why?

2. In the first three, what good advice is offered on the art of writing? Make a list of the points. How many are practicable?

3. In the fourth passage, what advice is offered on behaviour?

- 4. To what particular qualities does each passage owe its effectiveness?
- 5. By tone is meant the overall emotional and intellectual effect of a passage. It is produced by any or all of the following: word-connotation, patterns, metaphors, symbols, images, allusions, irony, sentiment, restraint, or deviations from normal style. How would you describe the tone of each of the following passages? Support your answers by specific references.

6. What is the most outstanding characteristic of contemporary prose when compared with the prose of the

seventeenth century?

7. What have you learned about prose style from the performance of this exercise?

A.

A book no longer purls along like a brook in the meadow: it carries you along with the speed of an express train, it is naked as the steel frame of a skyscraper; it strikes you with the impact of a dum-dum bullet. At any moment one is likely to be ground

to a pulp beneath the onrushing pages of a modern novelist, or K.O.'d as a Hemingway counters with a right to the jaw.

Why are writers to-day abandoning the comfortable classic sentence, the majestic pseudo-Biblical phraseology and monkey-

ing around with strange patterns of words?

A writer's style is his attempt to bring himself, his subject and the reader into sympathy, and never before have reader and writer faced each other in a day when life moved so jerkily, forces clashed so sharply, as now. Speeches delivered in London are heard in the living rooms of Spokane; photographs talk, aeroplanes broadcast cigarette ads; traffic lights wink on and off; the motorist presses his right foot a little nearer the floor and travels 65 miles an hour over the countryside. To establish a sympathy between himself and the reader, both of them darting here and there in the midst of all this, the writer's style must be in some sense a distillation of the life to-day, as applied to his subject. If his subject be not a contemporary one, then his style may be tempered by the flavor of the time about which he writes; if the subject be of to-day—Times Square, stock tickers, pent-house apartments-then the sky is, quite justly, the limit. It is the realization of this which is making both reader and writer more and more interested in experiments in style.

ROBERT M. COATES

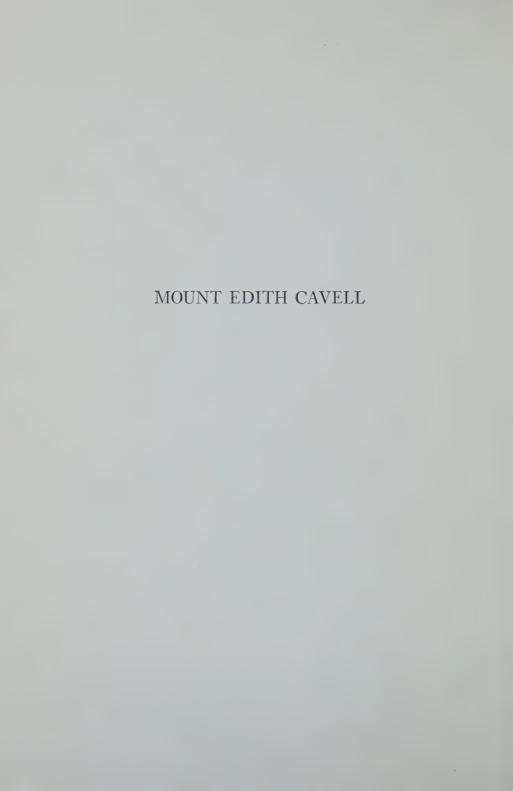
From Outlaw Years
The Macaulay Company

B. The Art of Writing

Every week at least a thousand contributions—articles, letters and poems—pass through these editorial offices. Recently, owing to our Short Story Competition, the number was increased and a new note was imported into these literary excursions. This has prompted us to set forth for our readers a few general considerations on the subject of writing for the Press.

We have already expressed our surprise (in the review which prefaced the winning story) that those who desire to write for the public do not pay more attention to the details of what is a very





subtle art: we pointed out then that the great writers of both past and present revise and recast their manuscripts time and again, and hinted that what was lacking in the essays submitted was critical ability rather than inventive power or literary facility. The reason for this is simple: the average reader is hurried. His attention must be arrested. He must be told clearly what he is going to read about and, if possible, the conclusions you expect him to draw. If you are not prepared to do this in submitting articles to editors as an unknown contributor, and rely alone on the importance of your subject, you will rarely see yourself in print.

In short stories the beginning may be different from that necessary for articles on serious subjects. In fiction you should adumbrate your setting and characterize the actors at once, but you should keep the reader guessing what is going to happen: it is, of course, a matter of infinite subtlety. Good writing induces expectancy: that is the reason why adjectives and phrases which are worn by over-use are hated by every good editor. A couple of clichés will spoil an otherwise competent article. But beyond this, there is something more mysterious. The stuff of life must be in your prose, a kind of literary ether permeating it and giving it cohesion. This binding quality, this invisible catalyst, is some indefinable quality which works its magic between writer and reader in ways unknown. Unless you know exactly what you want to say and feel strongly and simply and clearly about it, your sentences will not hold together: they will be dead things: your article will be a skeleton. You must inform your words with life from your own source of Life. Style, in short, is the character of the writer. A truism, perhaps, but one which beginners should remember. Know your own capacities, then, and write of what you know and on subjects on which you feel strongly. And do not write at all (unless you have long experience of the craft) at times when you are feeling ill or worried. A sluggish habit of body ruins writing as much as sluggish emotions.

Having dealt with the introductory paragraph, and with that one virtue of language without which all else is dead, we come to certain tricks of the trade which anybody may acquire. It would seem unnecessary to point out that type-script must be definitely black and properly spaced, and the pages must be fastened together so that they may be turned over easily, yet such details are continually neglected. Then there are punctuation, clichés, sing-song rhythms, and lack of objectivity. Anyone can learn to put in commas, anyone can avoid "such is not the case" or "the vast majority of people" when he means "this is not so" or "the majority," and phrases which need a rest, such as "England's green and pleasant land." As to rhythm, if the article be read aloud, anyone with an average ear can detect unpleasing cadences. Send nothing to the Press until you have read it aloud to some victim.

As regards objectivity, many articles might be written on the value of a direct approach in journalism. The reader must be amused or interested by the human appeal of names and facts and concrete instances, which he can apply to his own experience. Abstractions bore him, so do titles. Obviously "Mr. Baldwin thinks" is vivider than "the Prime Minister is of the opinion that," yet we find the greatest reluctance to give names and facts in articles dealing with subjects of any complexity. Often, no doubt, this is due to a desire for accuracy. Particular instances must sometimes be qualified in order to present a true statement. While admitting this, we should remember also that generalities poison the wells of conviction. They arouse a subconscious opposition in the mind of the reader instead of waking his sympathies.

The best style amongst amateurs, we have often noted, is to be found amongst the men or women of action. Nor is this remarkable, in view of the foregoing. Enthusiasm and courage will out in all forms of self-expression.

What marvellous stories could be written if the talk of adventurers could be written down as it is spoken by many a fireside! Unfortunately, the adventurer, pen in hand, thinks that he is attempting something beyond his powers in telling a plain story. He attempts to philosophize or analyse his feelings, or becomes self-conscious, and is lost. But this pen panic might be overcome perhaps if he were to dictate his story to an enthusi-

astic and intelligent listener. In describing an incident there should be a verb to almost every dozen words and a very minimum of adjectives.

The end of an article or short story should present little difficulty, for it must have been clearly visualized before ever the beginning is written. In other forms of authorship it may be different; a novelist, for instance, has room to allow his characters to take their own way, and their unfolding may be as fascinating to him as it is to us. Within a limit of a few thousand words, such development is impossible. You have something to say, a mood to convey, a moral to point, a cause to urge: having said what you can and must, do not add a single sentence in support. A phrase too much is fatal.

"THE SPECTATOR"

C.

To Ralph W. Page

Tregenna Castle Hotel, St. Ives, Cornwall, March 12, 1918.

My dear Ralph:

Arthur has sent me Gardiner's 37-page sketch of American-British Concords and Discords—a remarkable sketch; and he has reminded me that your summer plan is to elaborate (into a popular style) your sketch of the same subject. You and Gardiner went over the same ground, each in a very good fashion. That's the fascinating task, and it opens up a wholly new vista of our History and of Anglo-Saxon, democratic history. Much lies ahead of that. And all this puts it in my mind to write you a little discourse on style. Gardiner has no style. He puts his facts down much as he would have noted on a blue print the facts about an engineering project that he sketched. The style of your article, which has much to be said for it as a magazine article, is not the best style for a book.

Now, this whole question of style—well, it's the gist of good writing. There's no really effective writing without it. Especially is this true of historical writing. Look at X Y Z's writings. He

knows his American history and has written much on it. He's written it as an Ohio blacksmith shoes a horse—not a touch of literary value in it all; all dry as dust—as dry as old Bancroft.

Style is good breeding—and art—in writing. It consists of the arrangement of your matter, first; then, more, of the gait; the manner and the manners of your expressing it. Work every group of facts, naturally and logically grouped to begin with, into a climax. Work every group up as a sculptor works out his idea or a painter, each group complete in itself. Throw out any superfluous facts or any merely minor facts that prevent the orderly working up of the group—that prevent or mar the effect you wish to present.

Then, when you've got a group thus presented, go over what you've made of it, to make sure you've used your material and its arrangement to the best effect, taking away merely extraneous or superfluous or distracting facts, here and there adding concrete illustrations—putting in a convincing detail here, and there a

touch of colour.

Then go over it for your vocabulary. See that you use no word in a different meaning from that in which it was used 100 years ago and will be used 100 years hence. You wish to use only the permanent words—words, too, that will be understood to carry the same meaning to English readers in every part of the world. Your vocabulary must be chosen from the permanent, solid, stable parts of the language.

Then see that no sentence contains a hint of obscurity.

Then go over the words you use to see if they be the best. Don't fall into merely current phrases. If you have a long word, see if a native short one can be put in its place which will be more natural and stronger. Avoid a Latin vocabulary and use a plain English one—short words instead of long ones.

Most of all, use *idioms*—English idioms of force. Say an agreement was "come to." Don't say it was "consummated." For the difference between idioms and a Latin style, compare Lincoln with George Washington. One's always interesting and convincing. The other is dull in spite of all his good sense. How most folk do misuse and waste words!

Freeman went too far in his use of one-syllable words. It became an affectation. But he is the only man I can think of that ever did go too far in that direction. X—— would have written a great history if he had had the natural use of idioms. As it is, he has good sense and no style; and his book isn't half so interesting as it would have been if he had some style—some proper value of short, clear-cut words that mean only one thing and leave no vagueness.

You'll get a good style if you practise it. It is in your blood and temperament and way of saying things. But it's a high art

and must be laboriously cultivated.

Yours affectionately W. H. P.

BURTON I. HENDRICK

From The Life and Letters of Walter H. Page Houghton Mifflin Company

D. Should Lovely Ladies Play Games? Are They Lovely When They Do?

One of the hardy perennials of sporting discussion is that old favorite: Should Women Participate in Competitive Athletics? Start it any place and you'll quickly gather a belligerent crowd, sharply divided by sex, quite willing to add their considered opinions.

The fact is that none of the arguments presented is ever new. The antis say that the average woman athlete either looks, or soon comes to look, like a rather sturdy brick building, that she probably won't get married and even if she does she won't have any children, and that the moral atmosphere surrounding sport is not a healthy one into which to introduce an impressionable young lady.

To which the supporters of feminine sport come up with a handful of statistics. They point to a bevy of beautiful ball players, or figure-skaters, or something. They list the recent graduates from the playing fields who are now happy wives and mothers. And maybe they bring in a reverend to state that he never heard of a girl being debauched by athletics.

No one ever thinks of pointing out one simple fact: that women play sports very poorly indeed, and consequently have

no right to be doing so at all.

No woman yet born ever looked anything but ridiculous trying to throw a baseball, and no one in her right sense should continue attempting to do something that makes her look ridiculous,

especially in public.

Girls appear graceful as all get-out on figure skates, but put them on tubes and hand them a hockey stick and the picture of grace and beauty is very quickly destroyed. The unfortunate victim looks exactly like what she is, a creature doing something that neither nature nor common sense ever intended her to do.

Many young women walk very gracefully indeed. Step up the act a bit, even if only for the purpose of catching a streetcar, and you've got something that lovers of pantomime comedy would pay good money to see. Watching a lady sprint star in action, you can only think of one comment: what in heaven's name does she want to do that for?

The sports pages are a heck of a place for a lady to want to see her name in print.

KIMBALL McIlroy

Saturday Night, May 10, 1949

Exercise II

Write a précis of passage A and an appreciation of passage C.

Exercise III (For reading)

"Books are a finer world within a world." For your next book of supplementary reading, choose a collection of essays by one of the following authors: Charles Lamb (Elia); A. G. Gardiner (Alpha of the Plough); Robert Lynd (Y.Y.); E. V. Lucas; G. K. Chesterton; W. H. Hudson; Hilaire Belloc; Max Beerbohm.

Exercise IV (Written)

How do the words in the following groups differ in meaning from one another?

- (a) instruction, training, education, edification
- (b) manner, disposition, character, temper
- (c) docile, tractable, amenable, facile
- (d) suspicious, envious, jealous, invidious
- (e) explain, elucidate, illustrate, exemplify

EXERCISE V

- 1. Why are the following words hard to spell correctly?
- 2. Study them carefully, and prepare to write them as your teacher dictates.
 - (a) disappoint, dissipate, definitely, irresistible, inoculate, parallel, privilege, surprise, sacrilegious, vicious
 - (b) analyze, anoint, annually, argument, achieve, leisure, receive, noticeable, paralyze, occurrence
 - (c) amateur, balloon, battalion, bicycle, diphtheria, elevator, enforceable, outrageous, picnicker, trafficking

UNIT XXX

DISCRIMINATION

In order to test your powers of discrimination and good taste, examine the following passages in the light of the following questions. What is good or bad in each passage?

Exercise I

I. Which paragraph expresses the strongest emotion? Which contains the clearest images? Which has the most appealing rhythm? Which contains the greatest number of vague, hackneyed or abstract expressions? Which has the least unity of impression?

2. Which paragraph contains the most violent images or figures of speech? Which the greatest number of

rhetorical imperatives?

3. Which paragraphs are faulty in word order or sentence structure?

4. Which passages are in style the most dramatic, pathetic,

fantastic, exaggerated, imaginative, or natural?

- 5. Which of the following terms best describes the style of each of the passages given above? Swift, graphic, picturesque, easy, flowing, abrupt, epigrammatic, intense, transparent, involved, polished, tame, wordy, flat, confused, eccentric, brilliant, expedient, impressionistic, emotional.
- 6. Which style possesses most individuality? Which would you recognize again?

7. How would you distinguish between good and bad taste in writing?

8. What have you learned from this exercise concerning prose style?

A.

When, two days previously, the news of the approaching end had been made public, astonished grief had swept over the country. It appeared as if some monstrous reversal of the course of nature was about to take place. The vast majority of her subjects had never known a time when Queen Victoria had not been reigning over them. She had become an indissoluble part of their whole scheme of things, and that they were about to lose her appeared a scarcely possible thought. She herself, as she lay blind and silent, seemed to those who watched her to be divested of all thinking-to have glided already, unawares, into oblivion. Yet, perhaps, in the secret chambers of consciousness, she had her thoughts, too. Perhaps her fading mind called up once more the shadows of the past to float before it, and retraced, for the last time, the vanished visions of that long history passing back and back, through the cloud of years to older and ever older memories. . . .

LYTTON STRACHEY

From Queen Victoria
Harcourt, Brace and Company, Inc.

B.

He is about to be struck down. A dark hand, gloved at first in folly, now intervenes. Exit Czar. Deliver him and all he loved to wounds and death. Belittle his efforts, asperse his conduct, insult his memory; but pause then to tell us who else was found capable. Who or what could guide the Russian State? Men gifted and daring; men ambitious and fierce; spirits audacious and commanding—of these there was no lack. But none could answer the few plain questions on which the life and fame of Russia turned. With victory in her grasp she fell upon the earth, devoured alive, like Herod of old by worms. But not in vain her valiant deeds. The giant mortally stricken had just time, with dying strength, to pass the torch eastward across the ocean to a

new Titan long sunk in doubt who now arose and began ponderously to arm. The Russian Empire fell on March 16; on April 6 the United States entered the war.

Rt. Hon. Winston Churchill

From The World Crisis, 1916-1918 Macmillan & Co. Ltd.

C.

If it had not been for these things, I might have lived out my life, talking at street corners to scorning men. I might have die, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full life can we hope to do such work for tolerance, for joostice, for man's onderstanding, as now we do by an accident. Our words,—our lives—our pains—nothing! The taking of our lives—lives of a good shoemaker and a poor fish peddler—all! That last moment belong to us—that agony is our triumph.

VANZETTI

To JUDGE THAYER, who sentenced him

D.

The grainy sand had gone from under his feet. His boots trod again a damp crackling mast, razorshells, squeaking pebbles, that on the unnumbered pebbles beats, wood sieved by the shipworm, lost Armada. Unwholesome sandflats waited to suck his treading soles, breathing upward sewage breath. He coasted them, walking warily. A porterbottle stood up, stogged to its waist, in the cakey sand and dough. A sentinel: isle of dreadful thirst. Broken hoops on the shore: at the land a maze of dark cunning nets: further away chalk-scrawled backdoors and on the higher beach a drying-line with two crucified shirts.

Selected

E.

The innumerable wrinkles, which creased her weather-beaten countenance into a horror that never failed to startle sensitive eyes, were miraculously softened, and the bitter lines around her grim mouth had relaxed in a fatuous smile exhibiting two rows of perfect teeth that had gleamed with such refulgence for many years in Dr. Samuel Robbins' office a few blocks away on a roseate plush pad, while her few wiry grey hairs had been transformed into a most amazing coiffure.

Student's Theme

F.

Backwards and forwards flew the shuttle, weaving catastrophe, and at every passage of it the web of war grew on the clashing loom. Early in August the shirt of fire in which Europe was to burn for four years, was ready for the wearing, and the old order of secure prosperity of which I have been speaking, smouldered into ash, and England will know it no more.

E. F. Benson

From As We Were
Longmans, Green & Company

G.

Soon, "in goodly time," he was taken from Whitehall. He was buried at Windsor, though not as he had planned. His council named a Protector, not as he had decided. The French took back Boulogne, not as he had treated. Out of the wreck of all his marriages, the female child, Elizabeth, at whose birth he winced, whom he despised and rejected, took the scepter he meant for war-lords and raised it to heights of which the poets sing. The Cromwell whom he beheaded would have a descendant. In 101 years, on this site of Whitehall, almost on the anniversary of his own death, Oliver Cromwell would behead the King of England. Strong passions breed strong passions.

FRANCIS HACKETT

From Henry VIII
Jonathan Cape Limited

Exercise II

- 1. What is the difference in meaning between the following words?
 - (a) truce, armistice
 - (b) adjustment, compromise
 - (c) amenable, accountable
 - (d) spacious, capacious
 - (e) bankruptcy, insolvency
 - (f) genuine, authentic
 - (g) irregular, anomalous
 - (h) mountebank, charlatan

Exercise III

- 1. How are the following words often mispronounced?
- 2. What is the correct pronunciation of each one?
- 3. Which words are often misspelled? Why?
 - (a) athletic, coupon, deficit, despicable, genuine, influence, intricate, preferable, panacea, route
 - (b) appreciate, aviator, bouquet, decorous, fortune, irrevocable, library, nausea, often, process
 - (c) alias, because, clique, data, elm, film, garage, longevity, quay, robust

UNIT XXXI

A PERSONAL PROSE STYLE

Exercise I (For study)

What value and significance would you attach to the following seven pillars of prose style?

I. Ideas and Images

The writer, like the artist, selects details. His eye, like the lens of a camera, catches all the images in a scene, but his mind, unlike the film behind the lens, registers only those features which are significantly related to his special purpose or point of view. If the writer wishes to interest and convince the modern reader, he must present clear-cut ideas and images that can be starkly visualized. ghosts of ideas and hazy or half-toned images persuade the reader of little more than the fact that the writer's thoughts were expressed before they were perfectly formed in his own mind and that, in the process of writing, his impressions had turned to jellies rather than to crystals. Two persons may see the same thing or hold the same opinion, but they do not react in the same way. It is the fresh and original way in which each writer views a subject or feels an emotion that produces the effect called style.

2. Words

Simple words appeal to the modern reader. "A spade digs deeper as a spade than as an agricultural implement." Clean, concise words that fit the idea as closely as a glove fits the hand, are not only economical but immediately intelligible. Connotative or suggestive words stir the imagination by their sounds and convince the intellect by their aptness. Flashes of thought and feeling can be struck out of a single word in a new and appropriate context. "Generalities poison the wells of conviction."

3. Phrases

Many writers and some critics consider the phrase to be the smallest unit of good prose. The prose of Robert Louis Stevenson and of Edgar Allen Poe abounds in phrases crisp and vigorous. Good phrases are composed of words in illuminating relationship to one another. They are additionally effective when placed to catch the reader's interest and sympathy. They are a delight in themselves when they induce expectancy and deliver surprise.

4. Figures of Speech

Figures of speech are not mere ornaments of discourse. They generally add beauty to the style, but their main purpose is to make the thought conveyed more clear, or vivid, or emphatic. They should never be violent or high-sounding, but should fit naturally into the thought and its development. The use of similes and metaphors measures the range of a writer's imagination.

5. Rhythm

Rhythm has its origin in the way the idea is thought—rhythm and thought are inseparable. The rhythm of poetry is as regular as the beating of waves upon the shore. The rhythm of prose is irregular and rises and falls as the wind through the forest. Read your prose aloud to make sure that its rhythm does not produce a sing-song effect. Its cadence should be pleasing to the ear.

6. Structure

A passage of prose should be balanced, proportioned and harmonious in all its parts. It should have objectivity, that is, it should be built up logically to a climax. Arranging ideas and images in a new pattern is an imaginative and emotional enterprise. In proportion to the writer's ability to visualize his images, and to his capacity to respond emotionally to his subject, the reader will be impressed and swayed. Good prose is salted with vital imagery and enlivened by the zest of the writer.

7. A Personal Style

For a man to write well, there are required three necessaries: to read the best authors, observe the best speakers, and much exercise of his own style.

Ben Jonson

Contemporary prose style is concise, swift, subtle, flexible, sensitive, realistic, impressionistic, suggestive. These are but a few of the effects to be found in some degree of excellence in any good book of recent publication, but if you ever want a style, it must be your own. To write a personal style, be natural. Do not try to reveal yourself as better than you are. Be yourself at your best. "A great portrait is always more a portrait of the painter than the painted," wrote Samuel Butler. In every turn of phrase you reveal your tastes and interests; in every image and metaphor, your experiences and preferences. In every comment and vision you will reflect your intellectual prowess and artistic sensibility. Never let your emotions get beyond control, or your imagination carry your thoughts out of reach. Art is restraint. If you go novelty-hunting or try to be flashy, your style will be affected or superficial rather than sincere. Good taste is the touchstone of good style.

Exercise II

What ideas and suggestions have the following pronouncements in common?

- (a) "Try not to write better than you can."
- (b) "The secret of a living style and the difference between it and a dead style lies in not having too much style, being, in fact, a little careless, or seeming to be, here and there. It brings wonderful life into the writing." Thomas Hardy
- (c) Schopenhauer once said that the only way in which reading educates to writing is in that "it teaches us the use of our own natural gifts, always supposing that we possess these."
- (d) "Style is a means to an end, and only when its end is achieved can we perceive its beauty: indeed, its beauty is only the name we give to our recognition that its end has been achieved."

 J. MIDDLETON MURRY From Pencillings
 Albert & Charles Boni

Exercise III (Oral and written)

How much do you know about each of the following subjects?

- 1. Selecting the topic about which you feel you know most and the reader whom you intend to interest and influence, write a short essay in your best personal style, putting into practice the best of what you have learned.
- 2. Prepare the brief for a speech on another topic on which you feel competent to speak. Be sure that you choose a subject that will interest your audience.
 - (a) Radio broadcasting (the technical side).
 - (b) The St. Lawrence waterway from the Ontario standpoint.
 - (c) A wonder of the twentieth century—the electric eye.

- (d) Tom Thomson, artist, naturalist, and guide.
- (e) A hero of peace—Alexander Graham Bell.
- (f) Rats—man's competitors for this earth.
- (g) A day with the forest air patrol.
- (h) The educational value of music.
- (i) Why go to the Arctic?
- (j) Model shipbuilding, or Modelling hats.

Exercise IV

Give the derivation, meaning, and pronunciation of each of the following words. Why is each word difficult to spell?

Agnostic, dilettante, euphonious, magnanimity, mendacious, omniscient, perspicacity, parsimony, posthumous, temerity, truculent, zenith.

Exercise V

Which is the *telling* word in each of the following phrasal patterns? Why?

- (a) a pale little woman in a squeezed bonnet
- (b) a shower rattling among the branches
- (c) the whisper of a tempest sleeping
- (d) a village embosomed by the mighty hills
- (e) the tea cups twittering on the tray
- (f) on the depth of the limitless and living sea
- (g) a far bright city smitten by the sun
- (h) asleep in the lap of legends old

UNIT XXXII

"Autumn"

Autumn

Autumn is youthful, mirthful, frolicsome—the child of summer's joy—and on every side there are suggestions of juvenility and mischief. While spring is a careful artist who paints each flower with delicate workmanship, autumn flings whole pots of paint about in wildest carelessness.

The violet paint is smeared grotesquely on the riotous foliage; daffodil and crocus dyes are emptied over limes and chestnuts. Our eyes surfeit themselves on the gorgeous feast of colours—purple, mauve, vermilion, saffron, russet, silver and bronze. The leaves are dipped and soaked in fiery hues, yet Shelley gazed at the pantomime-woods and declared, amid all the pomp and pageantry, the year was on her deathbed, and this was her shroud!

Why do the poets feel that autumn is ancient? He romps over the earth, chasing the gales. He revels in boisterous gaiety. He torments the stately trees, tears their foliage off in handfuls, rocks them backwards and forwards till they groan, and then scampers away leaving heavenly peace behind him.

The fallen leaves are set racing down the lane. With madcap destructiveness he wastes his own handiwork, stripping the finery from the woods and forests. Then he sets the bracken afire and pauses to admire the flaming tints.

The whole spirit of autumn is frolicsome and changeful as that of an eager child. The solemn tints are the grotesque hues of the harlequin, and the mournful winds are suggestive of young giants playing leapfrog over the tree-tops. The lengthening period of darkness is a reminder of the long sleep of a healthy child, and when the sun awakes each autumn morning he rubs his misty eyes and wonders what antics he will see before bedtime.

Spring is a lovely maiden; Summer a radiant bride; but Autumn is a tomboy whose occasional quietness is more alarming than his noisiest escapades.

ROGER WRAY

From Essays of To-day
George G. Harrap & Company Limited

Exercise I (For study)

- I. Why does this passage interest you? Read it aloud in concert.
- 2. To what is autumn compared? Trace the comparison throughout the sketch to show that a single image predominates.
- 3. What is particularly original about this treatment of autumn? What thoughts do most people associate with this season? Why?
- 4. What evidence can you find of the writer's accuracy of observation, power of imagination, and capacity for reflection?
- 5. What phrases and sentences are particularly rhythmical and imitative of sound or of image?
- 6. What proof can you find of the writer's appreciation of harmonies produced by an interchange of vowel sounds, and the chords created by the clash of consonants?
- 7. What meanings and effects are lost by making the following changes?

In paragraph 1, read waste for carelessness;

- 2. read bright colours for fiery hues;
- 3, read runs for romps; fun for gaiety; ravages for torments; strips for tears; sways for rocks; runs off for scampers away;
- 4, read tearing for stripping; alight for afire; burning colours for flaming tints.

8. What words in the last sentence present the same image as that suggested in the first sentence?

9. Can you find any vague words, listless phrases, or smudgy images in the passage? Why not?

10. What does this passage reveal in respect to (a) the writer's outlook on life, (b) his personality, (c) his prose style?

Exercise II (Written)

Write an essay of about the same length on one of the following subjects:

(a) Describe a typical winter's day in your province for a boy who has always lived in the tropics.

(b) Describe a spring day in your province for a boy who has always lived in Alaska.

Before you begin to write, gather all the sights, sounds, smells and touch-sensations which you associate with such a day. What are the characteristic features which distinguish this day from a day in any other season? What thoughts and feelings are awakened by these sensations? Organize your sense impressions around an incident, a ramble, a description of a scene, or a reflection upon a scene, until it becomes an harmonious unit, an artistic whole. What literary devices can you use to make your subject clear, pleasing and interesting to the reader? When you have finished writing, read your essay aloud. Are all the principal words suggestive, the important phrases picturesque and melodious, and the sentences smooth and rhythmic? Is the reader likely to have the same sensations which you feel? Is he likely to imagine the same pictures which you see? Will the piquancy of your expressions delight him?

Exercise III (Written)

I. Explain how the shape of the oak leaf differs from that of the chestnut, the willow leaf from that of the elm, or the apple leaf from that of the pear.

2. Distinguish between the bloom of the dahlia and that of the peony, the bloom of the dandelion and that of the daisy, or the bloom of the daffodil and that of the tulip.

3. Distinguish between the fragrance of the cherry blossom and that of the plum blossom, the appearance of a ripe tomato and that of a ripe apple, or the appearance of a full grown pumpkin and that of a squash.

Exercise IV

- 1. How do the words in the following groups differ in meaning from one another?
 - (a) accrue, redound, devolve, supervene
 - (b) association, alliance, league, confederacy
 - (c) baffle, disconcert, defeat, frustrate
 - (d) tendency, inclination, proneness, propensity
 - (e) strange, eccentric, singular, odd
- 2. How do the following words differ in meaning?
 - (a) cede, yield
 - (b) calumny, aspersion
 - (c) compute, compile
 - (d) conventional, nominal
 - (e) mischance, misadventure
 - (f) graceful, elegant

UNIT XXXIII

A POINT OF VIEW

Exercise I

I. What is the point of view in each of the following passages, i.e. from what point and in what order does each writer describe the scene before him? What impression is created by each one?

2. By what devices did the writer of A make his description

vivid?

3. The scene in B is suggested by means of the impression it made on the writer. What senses were involved? What evidence is there of order, unity, and climax in the paragraph?

4. In C, what is the predominant effect, and by the use of what details and devices is it produced? How can you show that all the details are in a natural sequence?

5. Which passage bears the imprint of a strong personality?

6. Which passage interests you most, and how do you account for its appeal?

A.

In the village were three cottages, their backs to the forest; their rugged noses seemed to scowl from beneath the pine-trees, and their dim tear-dribbling window-eyes looked wolfish. Their grey timbers lay on them like wrinkles, their reddish-yellow thatch, like bobbed hair, hung to the ground. Behind them was the forest; in front, pasture, thickets, forest again, and sky. The neighbouring crossways coiled round them in a ring, then narrowed away into the forest.

BORIS PILNYAK

From Tales of the Wilderness Alfred A. Knopf, Inc.

B.

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odours of blossoms, of aromatic wood, comes out of the still night—the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.

JOSEPH CONRAD

From Youth

By permission of J. M. Dent & Sons, Ltd.

C.

Day returned briefly at sunset. It was an astonishing gift. The clouds rapidly lifted and the sky cleared, till the sea extended far to a bright horizon, hard and polished, a clear separation of our planet and heaven. The waves were still ponderous. The Windhover laboured heavily. We rolled over the bright slopes aimlessly. She would rear till the forward deck stuck up in front of us, then drop over, flinging us against the dodger, and the shock would surround her with foam that was an eruption of greenish light.

The sun was a cold rayless ball halved by the dark sea. The wall of heaven above it was flushed and translucent marble. There was a silver paring of moon in a tincture of rose. When the sun had gone, the place it had left was luminous with saffron and mauve, and for a brief while we might have been alone in a vast hall with its crystalline dome penetrated by a glow that was without. The purple waters took the light from above and the waves turned to flames. The fountains that mounted at the

bows and fell inboard came as showers of gems. (I heard afterwards it was still foggy in London.) And now, having made all I can of sunset and ocean, and a spray of amethyst, jacinths, emeralds, zircons, rubies, peridots and sapphires, it is no longer possible for me to avoid the saloon, the thought of which, for an obscure reason, my mind loathed.

H. M. Tomlinson

From "Off-Shore" in London River Alfred A. Knopf, Inc.

Exercise II

- 1. Write a paragraph on one of the following topics to show forth, without actually naming it, the point of view suggested:
 - (a) The heart of a blizzard (confusion and fury).
 - (b) A harvest scene (plenty and thanksgiving).

(c) A brook in the forest (coolness and solitude).

- (d) Main Street on Christmas Eve (expectancy and goodwill).
- (e) An airplane ascending and vanishing (speed and efficiency).
- 2. Write an appreciation of the paragraph you like best.

UNIT XXXIV

A CHANGING POINT OF VIEW

Exercise I

I. In each of the following paragraphs, how many different points of view are given, and how is the reader prepared for each change?

2. How can you show that the details in each are arranged

in a natural, orderly sequence?

3. In each passage what is the characterizing feature, the distinct point of appeal or interest?

4. Which passage leaves in your mind the clearest impres-

sion? How do you account for its success?

5. What evidence is there that each writer has a mental grasp of the scene he is describing, and the power to indicate clearly both perspective and atmosphere?

A.

John Arden's stone cottage stood in the midst of the hill plateau, higher than the streams began, shelterless to the four winds. While washing dishes Deborah could see, through the small, age-misted pane, counties and blue ranges lying beneath the transparent or hazy air in the bright, unfading beauty of inviolate nature. She would gaze out between the low window-frame and the lank geraniums, forgetting the half-dried china, when grey rainstorms raced across from far Cader Idris, ignoring in their majestic progress the humble, variegated plains of grass and grain, breaking like a tide on the unyielding heather and the staunch cottage. Beyond the kitchen and attached to the house was the shippen, made of weather-boarding, each plank overlapping the next. This was lichen-grey, like the house, stone and wood having become worn as the hill-folk themselves,

browbeaten and mellowed by the tempestuous years, yet tenacious, defying the storm. Sitting in the kitchen on a winter night, the Ardens could hear the contented rattle of the two cow-chains from the shippen, the gentle coughing and stamping of the folded sheep, while old Rover lay with one ear pricked, and now and then a hill pony—strayed from the rest—whickered through the howling ferocity of the gale.

MARY WEBB

From The Golden Arrow

By permission of Jonathan Cape Limited and the Trustees of the Mary Webb Estate

B.

The high volcanic peaks pierced the opal mists which rose from the Atlantic. Seen in early dawn, Ponta Rica looked like a jewel shining through gossamer. As we came nearer, the mists melted away, and the white buildings of the town peeped at us, flashing from their windows golden reflections of the rising sun. A delicious feel in the air harmonized with the natural beauty of the scene. Beneath great barren cliffs skimmed a fleet of fishing boats with lateen sails. Above the cliffs were green terraces of cultivated land rising like steps towards a slant of purple-grey scoria, drifts of pumice and dog-toothed peaks the colour of ash.

ROLAND PERTWEE

From Rivers to Cross

Houghton Mifflin Co.

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C.

The cliff called "Starved Rock," now pointed out to travellers as the chief natural curiosity of the region, rises, steep on three sides as a castle wall, to the height of a hundred and twenty-five feet above the river. In front, it overhangs the water that washes its base; its western brow looks down on the tops of the forest trees below; and on the east lies a wide gorge or ravine, choked with the mingled foliage of oaks, walnuts, and elms; while in its rocky depths a little brook creeps down to mingle with the river. From the rugged trunk of the stunted cedar that leans forward

from the brink, you may drop a plummet into the river below, where the cat-fish and the turtles may plainly be seen gliding over the wrinkled sands of the clear and shallow current. The cliff is accessible only from behind, where a man may climb up, not without difficulty, by a steep and narrow passage. The top is about an acre in extent.

FRANCIS PARKMAN

D.

To get in, you certainly had to be handy. You slung yourself in through a square, timbered hole, like the frame of a picture, set in the back wall of the trench. The bottom of this wooden hatch was clear above high-water mark, at any rate in good weather. Then down a dozen steps cut in the chalk. There was no need to fall down these stairs the way people did. At the foot of the stairs you did not turn right, nor yet left, as in most of the drains that passed for dug-outs in those parts. You went straight on, into the heart of the land. First came a bit of clean darkness, say thirty feet long. Then a belt, thirty or forty feet thick, of the smoke that had missed the chimney-pipe over our brazier. This barrage had to be crossed. As soon as it thinned you began to get visions of lights round an altar, burning straight up and quiet. Then you were there.

C. E. Montague

From Fiery Particles Chatto & Windus

Exercise II (Written)

I. Write an appreciation of the foregoing paragraph that you find most impressive.

2. In a paragraph write a description of one of the following:

(a) A scene from a high hill or a high building.

(b) The changing landscape seen from a rapidly moving train or automobile.

(c) The changing sky during a storm.

Exercise III (Written)

How do the words in the following groups differ in meaning from one another?

(a) conscious, aware, sensitive, sensible

(b) wonder, amazement, astonishment, bewilderment

(c) commanding, imperative, authoritative, imperious

(d) absolute, arbitrary, despotic, tyrannical

(e) abjure, recant, retract, repudiate

Exercise IV

How does the following information about *prefixes* aid in the development of your powers of understanding, communication, and spelling? What additional words does each group suggest?

(a) a, English origin; on, at, of; abed, aboard, akin

(b) ad, Latin origin; to, additional; adhere, accelerate, affirm, aggregate, allude, append

(c) anti, Greek origin; against, opposite to; antidote, antipathy,

antagonist, Antarctic

- (d) be and en (em before a labial), E.; convert a noun into a transitive verb; behead, enslave: by, about, all over; beside, bespeak, bemoan
- (e) bis, L.; twice; biscuit, bilingual, binocular, biped
- (f) contra, L.; against; contrast, contradict, contrary

(g) eu, G.; well; eulogy, euphony

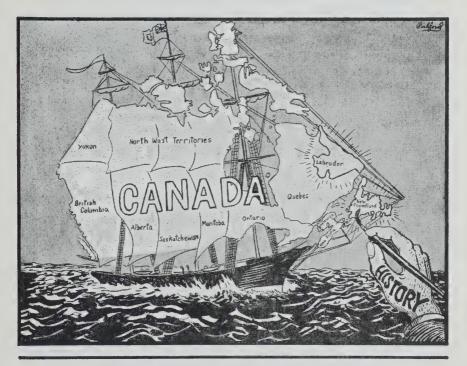
(h) for, fore, German ver; from, away; forbear, forgive, foretell, foreswear

(i) gain, E.; against, opposition; gainsay

(j) with, German wider (not our modern with); against; with-hold, withstand

UNIT XXXV

CREATING EFFECTS



Saturday Night, April 5, 1949

Courtesy the artist, James Pickford

Exercise I (Oral)

- 1. What effect has the artist achieved in this picture?
- 2. How many different features of Canada does it illustrate?
- 3. Are there any notable inaccuracies? Do they impair the effect?

4. When was the picture published? How do you know?

5. Following out the idea of a ship in full sail, what is the significance of each sail?

6. Why is a ship in this instance a happy choice?

7. How are some other countries represented by diagram-

matic drawings?

8. How is the effect of this picture enhanced by comparisons with other illustrations that frequently appear in the press?

9. What does this picture express that cannot so well be

said in prose?

10. Why do you like this picture?

Exercise II (Written)

- 1. Some writers can flash an image or an idea into the reader's imagination by a single apt word. A single phrase often opens a whole vision. From the following excerpts select the words or phrases which carry the image or the emotion. Write down the details of the picture and try in a few words to describe the sensation which each passage brings to you.
 - (a) There was no movement anywhere except when a bird dipped and soared in a hasty flight homewards, or when a beetle went slugging by like a tired bullet.

 From The Demi-Gods

 Macmillan & Co. Ltd.
 - (b) At the meeting-place of earth and sky the giant river rested, motionless in its coat of mail, a moon-sword at its side.

Sunlight poured over the plain and lay on her door-step, friendly and familiar as a cat.

MARIE LE FRANC From The Whisper of a Name

Bobbs-Merrill Co.

- (c) Very gently without any sag or jerk, the bridge swung out into the gulf like a silver pendulum, and several little black things were shaken from it. John Buchan From The Courts of the Morning Houghton, Mifflin Company
- (d) But sometimes, after a winter of floods, the water is well stocked, and one catches fish with a bloom on them like a ripe plum.

 From The Spectator
- (e) As I opened the cabin door the darkness seemed to bulge, it was so dark.

 Student's Theme
- (f) The young birds had ventured from the nest. Four pairs of eyes appeared among the leaves, eyes which glistened like drops of water in sunlight.

 Student's Theme
- 2. Give three verbs that might be used in sentences to describe:
 - (a) In flight—a dragon fly, a crow, a butterfly, a bat, a partridge, a canary, a heron, an airplane, a ball, a kite;
 - (b) In motion—smoke, a caterpillar, a canoe, a mud turtle, a snail, a goose, a river, a very old man, a skater;
 - (c) In action—a piston, a fountain, a circular saw, a shuttle, a pendulum.
- 3. Give two adverbs, or adverbial phrases or clauses, to describe the predominant feature of each of the following: the fire reels, a typewriter, a printing press, a stubborn pig, a boy diving, a merry-go-round, Niagara Falls.
- 4. What adjectives would you use to describe the sensations you associate with the following: a sunflower, a woollen blanket, a velvet cushion, a horsehair sofa, a fog, a cornfield, a grapefruit, celery, a police siren, snow, mud?
- 5. (a) What restful words would you use to describe a cosy room; violent words to describe a thunder storm; flaring words to describe a fire; gloomy words to

describe a hay loft; wet words to describe a cellar; staccato words to describe an orchestra; dignified words to describe a church; quiet words to describe a library; noisy words to describe a garage; restless words to describe a railway station, fragrant words to describe the kitchen on Saturday morning; colourful words to describe the interior of a fruit store?

- (b) Using one of these groups of words, write a paragraph of description to produce a single dominant effect upon the reader.
- 6. (a) Select a group of nouns, verbs, adjectives, and adverbs which apply specially to each one of the following: a rescue from drowning, a bakery, an hotel, a busy thoroughfare, a herd of cattle, a rolling and wooded countryside, a field of wheat, a windy sky, a July day.
 - (b) From a single point of view and for a definitely chosen purpose, write a paragraph on one of the subjects given in (a).
- 7. Complete each of the following in two different ways:
 - (a) The stoker's face shone like . . .
 - (b) The principal spoke in a clear, resonant voice like . . .
 - (c) The warm summer breeze reminded me of ...
 - (d) The dead leaves looked like . . .
 - (e) The bathers splashed about like . . .
 - (f) The rain beat upon the windows like . . .
 - (g) Crowds of people milled about the square like . . .
 - (h) His hair bristled up like . . .
 - (i) The wet sponge felt like . . .
 - (j) The jelly tasted like . . .
- 8. Express the sensations awakened by the following as accurately and realistically as you can, in not more than 50 words:



THE ESSENCE OF MAN

Harold Warrender as Dr. Wilson in "Scott of the Antarctic," Produced by Ealing Studios

- (a) The smell of the earth after rain; the smell of wood smoke; the smell of a root cellar;
- (b) The sound of an old car climbing a hill; the sound of a distant train; the sound of cattle crossing a small bridge: the sound of a high wind in mid winter;

(c) The taste of a russet apple; the taste of licorice; the

taste of cod liver oil; the taste of a lemon;

(d) The smoothness of a piece of chalk; the roughness of a file; the sharpness of a razor; the clamminess of a fish;

(e) The gloominess of an old room; the glare of a headlight.

Exercise III

In each of the following groups of words what is the origin of the common prefix, and what does it contribute to the meaning of each word of which it forms a part? What additional words does each group suggest?

- (a) avert, abduct, abhor, avocation
- (b) antecedent, anteroom, anticipate
- (c) benefit, benefactor, benevolent
- (d) collect, committee, concert, cooperate, correct
- (e) disagree, differ, divide
- (f) eject, expel, erase, efface
- (g) inspect, import, irrigate, embrace, encircle
- (h) intersect, intercommunicate
- (i) malediction, malign, malevolent
- (i) misbehave, misdeed, misplace, misspell

UNIT XXXVI

IMPRESSIONS

FACING page 134 there is a picture of the summit of Mount Edith Cavell, Jasper National Park, Alberta.

1. What is the first impression that it makes on you?

2. After studying carefully the details of the picture and analyzing your thoughts, feelings, and reflections in connection with it, what is your impression of the picture? How many contrasts can you find?

3. What words or phrases would you use to describe your

impressions?

4. Imagining yourself in the place of the climber, describe your thrill in gaining the summit and looking out over the surrounding peaks.

FORM AND IMPRESSION

Arrange the following passage in its original form as poetry, and punctuate it correctly.

yes there is holy pleasure in thine eye the lovely cottage in the guardian nook hath stirrd thee deeply with its own dear brook its own small pasture almost its own sky but covet not the abode forbear to sigh as many do repining while they look intruders who would tear from natures book this precious leaf with harsh impiety think what the home must be if it were thine even thine though few thy wants roof window door the very flowers are sacred to the poor the roses to the porch which they entwine yea all that now enchants thee from the day on which it should be touchd would melt away

Wordsworth

UNIT XXXVII

CREATING IMPRESSIONS

My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is everything.

JOSEPH CONRAD

EXERCISE I

I. In each of the passages given below what is the fundamental image or the single impression which the paragraph as a whole makes upon you? Is it beauty of contour or colour, luxury, spaciousness, remoteness, congestion, freshness, coolness, silence, solitude, commotion, contentment, or some other impression? Through what senses is each effect produced?

2. Unity within a paragraph may be achieved by (a) frequent repetition of a suggestive word or its synonyms; (b) arranging details in a natural and logical order; (c) sequence of thought; (d) singleness of mood. Choose a paragraph which illustrates each of these methods of achieving unity. In which paragraph are two or more methods employed?

3. Pick out six different literary devices used in these para-

graphs to create effects:

A.

The morning advanced. The heated air grew easily hotter, as if from some reserve of enormous blaze on which it could draw at will. Bullocks only shifted their stinging feet when they

could bear the soil no longer: even the insects were too languorous to pipe, the basking lizards hid themselves and panted. It was so still you could have heard the least buzz a mile off. Not a naked fish would willingly move his tail. The ponies advanced because they must. The children ceased even to muse.

RICHARD HUGHES

From A High Wind in Jamaica Harper & Brothers

B.

The universal stare made the eyes ache. Towards the distant blue of the Italian coast, indeed, it was a little relieved by light clouds of mist, slowly rising from the evaporation of the sea, but it softened nowhere else. Far away the staring roads deep in dust, stared from the hillside, stared from the hollow, stared from the interminable plain. Far away, the dusty vines overhanging wayside cottages, and the monotonous wayside avenues of parched trees without shade, drooped beneath the stare of earth and sky. So did the horses with drowsy bells in long files of carts, creeping slowly towards the interior; so did their recumbent drivers, when they were awake, which rarely happened; so did the exhausted labourers in the fields. Everything that lived or grew was oppressed by the glare; except the lizard, passing swiftly over rough stone walls, and the cicala, chirping his hot dry chirp, like a rattle. The very dust was scorched brown, and something quivered in the atmosphere as if the air itself were panting.

CHARLES DICKENS

From Little Dorrit

C.

The summer's night at end, the sun stands up as a crown of hostile flames from that huge covert of inhospitable sandstone bergs; the desert day dawns not little and little, but it is noon-tide in an hour. The sun, entering as a tyrant, upon the waste landscape, darts upon us a torment of fiery beams, not to be

remitted till the far-off evening.—No matins here of birds; not a rock-partridge cock, calling with blithesome chuckle over the extreme waterless desolation. Grave is that giddy heat upon the crown of the head; the ears tingle with a flickering shrillness, a subtle crepitation it seems, in the glassiness of this sun-stricken nature: the hot sand-blink is in the eyes, and there is little refreshment to find in the tents' shelter; the worsted booths leak to this fiery rain of sunny light. Mountains looming like dry bones through the thin air stand far around about us: the savage flank of Ybba Moghrair, the high spire and ruinous stacks of el-Jebal, Chebad, the coast of Helwan! Herds of the weak nomad camels waver dispersedly, seeking pasture in the midst of this hollow fainting country, where but lately the locusts have fretted every green thing.

CHARLES M. DOUGHTY

From Travels in Arabia Deserta

By permission of Jonathan Cape Limited and Mrs. C. M. Doughty

D.

The old town, as I was aware from studying the maps, occupied the only flat part of the island, sprawling in great confusion over a square half-mile on the sea level. A more vile place would be hard to imagine. The smell, if possible, was worse than that of a Neapolitan slum. The streets, which were littered with garbage and indescribable filth, were as intricate as a maze. Not one in a dozen was wide enough for the passage of a vehicle. The houses lolled against one another like drunken men. More forlorn houses I have never seen: broken windows, swinging shutters, rifted plaster, and everywhere a tale of dirt, squalor, and desolation. For the most part they were deserted, although some must still have been tenanted to judge from the army of urchins who pattered along after my cab crying out for ha'pence.

ROLAND PERTWEE

From Rivers to Cross

Houghton, Mifflin Company Copyright 1927 by Roland Pertwee. Reprinted by permission of the author. E.

When I left the wheel-house to go below, it was near midnight. As I opened the heavy door of the house the night howled aloud at my appearance. The night smelt pungently of salt and seaweed. The hand-rail was cold and wet. The wind was like ice in my nose, and it tasted like iron. Sometimes the next step was at a correct distance below my feet; and then all that was under me would be swept away. I descended into the muffled saloon, which was a little box enclosing light and warmth partially submerged in the waters. There it smelt of hot engine-oil and stale clothes. I got used to the murmuring transit of something which swept our outer walls in immense bounds, and the flying grind of the propeller, and the bang-clang of the rudder when it was struck . . . and must have gone to sleep. . . .

H. M. Tomlinson

From "Off-Shore" in London River Alfred A. Knopf, Inc.

Exercise II (Written)

Write a paragraph on each of any three of the subjects given below. Before you begin, select a fundamental image (the particular impression you wish to make), a point of view, a few of the most effective details, and a group of suggestive words and phrases. Imagination and reflection will appeal to your reader.

My first flight in an aeroplane; A morning plunge in a northern lake; Being examined for a driver's license; In a small boat during a storm; Standing on the edge of a high precipice; Walking along a country road on a hot July day; Night in a forest or on a lake; Maple sugar sickness; Two pounds of chocolates and afterwards; Up a tree in a high wind; My first black bass; Sounds in a city at midnight; An adventure in new shoes; Variety in a circus; Catching influenza; Night in camp; Spring as seen from my window; Drenched to the skin; An apple orchard in blossom time; A rock garden in summer; An automobile show window.

UNIT XXXVIII

Exteriors and Interiors

Buildings—Exteriors

A.

Scaw House

He turned the corner and saw Scaw House standing amongst its dark trees, with its black palings in front of its garden and the deserted barren patch of field in front of that again. The sun was getting low and the sky above the house was flaming but the trees were sombre and the house was cold.

It did not seem to him to have changed in any way since he had left it. The windows had always been of a grim hideous glass, the stone shape of the place always squat and ugly, and the short flight of steps that led up to the heavy beetling door had always hinted, with their old hard surface, at a surly welcome and a reluctant courtesy. It was all as it had been.

The sky, now a burning red, looked down upon an utterly deserted garden, and the silence that was over all the place seemed to rise, like streaming mist, from the heart of the nettles that grew thick along the crumbling wall.

The paint had faded from the door and the knocker was rusty; as Peter hammered his arrival on to the flat silence a bird flew from the black bunch of trees, whirred into the air and was gone. . . .

HUGH WALPOLE

From Fortitude

George H. Doran Co. By permission of the Estate of Hugh Walpole

В.

At length we stopped before a very old house bulging out over the road; a house with long low lattice-windows bulging out still farther, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see what was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old-fashioned brass knocker on the low arched door, ornamented with carved garlands of fruit and flowers, twinkled like a star; the two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and mouldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell upon the hills.

CHARLES DICKENS

Exercise I

- I. How many impressions does each paragraph make upon the mind?
- 2. By what details and devices are these sensations produced?
- 3. Select from both paragraphs examples of imaginative and reflective writing.
- 4. Write paragraphs on one of the following, choosing your own point of view and central image, and using details and devices appropriate to your subject:

The town hall; A country club-house; A church; A log cabin; A summer cottage; A high school; A railway station; A typical farm-house; An old fort; A palatial residence.

Buildings—Interior

A.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, of the recesses of the vaulted and fretted ceiling.

Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Edgar Allen Poe

From The Fall of the House of Usher

B. The Engine Room of an Ocean Liner

As one looked around, he felt instantly that here was efficiency—quiet, purposeful efficiency—efficiency that would survive even an unexpected and disastrous calamity. The softly purring turbines seemed to hum efficiency. They droned on, neither rising nor falling in pitch, always constant. The huge dynamos suggested power inexhaustible, force unthought of. But the greatest display of efficiency was shown by the men. Efficiency was revealed in their faces, reflected in their bearing, and, one would think, written on their brains.

In a blaze of electric light the men walked among the machines and, as their adjusting and appraising hands touched almost tenderly the levers, valves and drums, one could readily believe that they were the worshippers of the great god Efficiency, the god of the twentieth century, and that this was his temple.

Student's Theme

C.

I turned up the dull and stinking oil lamp, and tried to read; but that fuliginous glim haunted the pages. That black-edged light too much resembled my own thoughts made manifest. There were some bunches of my cabin mate's clothes hanging from hooks, and I watched their erratic behaviour instead. The water in the carafe was also interesting, because quite mad, standing diagonally in the bottle, and then reversing. A lump of soap made a flying leap from the washstand, and then slithered

about the floor like something hunted and panic-stricken. I listened to numerous little voices. There was no telling their origins. There was a chorus in the cabin, whispers, plaints, creaks, wails, and grunts; but they were foundered in the din when the spittoon, which was an empty meat tin, got its lashings loose, and began a rioting fandango on the concrete. Over the clothes chest, which was also our table and a cabin fixture, was a portrait of the mate's sweetheart, and on its frame was one of my busy little friends the cockroaches; for the mate and I do not sleep alone in this cabin, not by hundreds. The cockroach stood in thought, waving his hands interrogatively, as one who talks to himself nervously. The ship at that moment received a seventh wave, lurched, and trembled. The cockroach fell. I rose, listening. I felt sure a new clamour would begin at once, showing we had reached another and critical stage of the fight. But no; the brave heart of her was beating as before. I could feel its steady pulse throbbing in our table. We were alive and strong, though labouring direfully.

H. M. Tomlinson

From The Sea and the Jungle
By permission of Gerald Duckworth & Co. Ltd., London

EXERCISE I

- 1. What impressions are presented in these paragraphs?
- 2. To what does each paragraph owe its unity?
- 3. What do you learn from each about the nature of the writer?
- 4. With the aid of the most appropriate devices, write paragraphs on the following subjects to bring out the accompanying effects. Do not employ the words used here to suggest these effects. Before you begin to write collect some of the nouns, verbs, adjectives and adverbs which apply specially to your subject.

A room in a foundry—weakness of man and might of machines; A class room—interest and alertness; Interior of a railway coach—speed and expectancy; Interior of a church—peace and reverence; Interior of a store—business and pleasure; A court room—tension and fear; Interior of a street car—weariness and discomfort; A living room—comfort and beauty; A business office—industry and efficiency; A garret on a rainy day—mustiness; The basement of a grocery store—smell of tropical fruit.

Exercise II

In each of the following groups of words, what is the origin of the common *prefix*, and what does it contribute to the meaning of each word of which it forms a part? What additional words does each group suggest?

- (a) obstacle, occur, offend, opposite
- (b) perfect, perspire
- (c) predict, prevent
- (d) produce, propose
- (e) rebuild, remove, renew, report, repel
- (f) subscribe, succumb, suffer, surrender
- (g) superior, supernatural
- (h) sympathy, synonym, syllable
- (i) transport, traverse, trestle
- (j) undo, unlock, unwise

UNIT XXXIX

THE MIND'S EYE

Exercise I (For study and discussion)

1. What is there in the picture on the page facing 166 that catches your interest and holds your attention? How is action expressed?

2. What is the chief impression created by the picture?

What is being expressed?

3. What details contribute to the clarification of this

central impression?

4. Who is this man? What details of his dress or equipment interest you most? How is he traveling—on snowshoes, skis, or shoe-leather? How do you know?

5. Where is the light coming from? What proof can you

give?

6. What words would you use to describe the weather?

7. Is there in the picture any evidence that this man is either living a part or "playing" a part?

8. What feature of the man's countenance tells you most

about his purpose?

- 9. What qualities do you think the photographer was trying to represent? What does the man symbolize?
- 10. How is "personality" and character expressed? By what signs do you judge?

11. What manner and tone of speech would you expect this man to use?

12. Why do you think this man enjoys what he is doing? What evidence is there that he may be a master of his craft?

13. Can you find any signs of the following in the picture: rhythm, exaggeration, restraint, skill, knowledge, initiative, symmetry, accuracy, artistic insight, unity, coherence, emphasis.

14. What title do you consider most appropriate for this

picture?

15. Why are human beings interesting?

Exercise II (Written)

1. Selecting what you consider to be the dominant characteristic of this man, write a character sketch of him based on the details of this picture.

2. Describe this picture in such a way as to make the figure

stand out in bold relief against this background.

3. Write a brief story suggested by the picture to explain the title The Essence of Man or Harold Warrender Plays Dr. Wilson in "Scott of the Antarctic".

4. Write a pen portrait of a man in one of the following

actions:

(a) shouldering a bag of grain

(b) ploughing with a team and a single-furrow plough

(c) directing traffic at an intersection

(d) rising to make a speech

or a pen portrait of a woman:

- (a) bending over a wash tub
- (b) trying on a new hat
- (c) darning socks
- (d) picking apples

5. Describe your favourite movie actor or actress in a characteristic pose.

6. Analyze the advantages of impersonating a character in

a play.

Exercise III (Oral)

I. What are the advantages of singleness of aim and purpose in writing?

2. Why would you rate this picture as a good example of

photography?

3. What have you learned from this study concerning the

analysis of character and personality?

- 4. What are the most important and the least important details in the picture? What is the basis for your decision?
- 5. What other benefits accrue to the student of English composition from these exercises?
- 6. How can amateur dramatics assist one in his use of his mother tongue?

Exercise IV (Written)

How do the words in the following groups differ in meaning from one another?

- (a) outward, exterior, extraneous, extrinsic
- (b) search, research, examination, investigation
- (c) bright, brilliant, luminous, lustrous
- (d) plot, faction, conspiracy, machination
- (e) humour, whim, fancy, caprice

UNIT XL

SNAPSHOTS AND PEN PORTRAITS

IF YOU MAKE a catalogue of a person's features, your description will read like a passport. Select rather those distinctive features which distinguish one person from the rest of mankind, and group them in such a way as to place your individual quickly and vividly before the reader. A person is known by what he says or chooses not to say, by what he does or refrains from doing, by his likes and dislikes, by his ability or its lack, by the effect he has upon others or their reaction to him. A man's outlook on life is as prominent a part of him as his nose. Where he is seen and with whom, are conditions which may suggest something of his character.

EXERCISE I

I. What is the distinguishing feature in each of the following snapshots?

2. What impression do you form of each person or animal?

- 3. Which are the most significant or telling words or phrases in each selection?
- 4. Where and how are figures of speech used with good effect?
 - (a) The pistol was still clasped in his hand, and his glazing eyes, half obscured by fallen lids, seemed to be finding the range of eternity.

 ROLAND PERTWEE From Rivers to Cross

 Houghton, Mifflin Company. Copyright 1927 by Roland Pertwee.

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(b) He was clad in a fisherman's jacket, with sleeves too short, and canvas trousers reaching not quite to his ankles. A handkerchief hung from his pocket. His cheeks were sunken; his level eyes gazed with deep simplicity from a face sculptured by the wind. His head was uncovered, with its greying hair tossed back.

Marie Le Franc

From The Whisper of a Name Bobbs-Merrill Co.

(c) The Colonel, tall, white-haired, hook-nosed, his back straight at seventy-five, could be taken as the type of pure breeding, but his wife carried type into the region where it becomes symbol. Slender and invincible, graceful and gracious, ivory pale above black silk and old lace, she gave it a romantic perfection.

MARY CROSBIE

From The Old Road Philip Allan & Co. Ltd.

(d) "A slight figure," said Mr. Peggotty, looking at the fire, "kinder worn; soft, sorrowful, blue eyes; a delicate face, a pritty head, leaning a little down; a quiet voice and way—timid a'most. That's Em'ly!"

CHARLES DICKENS

From David Copperfield

(e) The animal he bestrode was a broken-down ploughhorse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it.

Washington Inving

From The Legend of Sleepy Hollow

(f) A bullet-headed man with a lean, lipless mouth and a twinkling eye, made a good speech against the war. His name was Thomas Cromwell, a commoner.

FRANCIS HACKETT

From Henry VIII
Jonathan Cape Limited



GEORGE :	ST. DENIS,	OJIBWAY	TRAPPER

(g) A scent of rotten apples met him as the door opened, a scent so strong that it was confused at once with his vision of the woman who stood there, she, with her gnarled and puckered face, her brown skin and crooked nose standing, as it were, for an actual and visible personification of all the rotten apples that had ever been in the world.

HUGH WALPOLE

From Fortitude
George H. Doran & Co. By permission of the Estate of Hugh Walpole

Exercise II Pen Portraits

A pen portrait is often an introduction to a character sketch. It gives a general impression of the appearance of a person or animal, but it suggests few, if any, traits of character. Like all good expository writing, it is direct and objective. Its merit as description lies in its accuracy of detail and choice of words. A few carefully chosen words well-placed will often bring an individual vividly before the reader. The pen portrait must not read like a passport, but it should emphasize distinguishing features.

A.

I never saw a more unforgettable face,—pale, serious, lonely, delicate, sweet, without being at all what we call fine. She looked sixty, and had on a mutch, white as snow, with its black ribbon; her silvery, smooth hair setting off her dark-grey eyes,—eyes such as one sees only twice or thrice in a lifetime, full of suffering, full also of the overcoming of it: her eyebrows black and delicate, and her mouth firm, patient, and contented, which few mouths ever are.

JOHN BROWN

From Rab and His Friends

В.

I found Uriah (Heep) reading a great fat book, with such demonstrative attention, that his lank forefinger followed up every line as he read, and made clammy tracks along the page (or so I fully believed) like a snail... It was no fancy of mine about his hands, I observed; for he frequently ground the palms against each other as if to squeeze them dry and warm, besides often wiping them, in a stealthy way, on his pocket-handkerchief... After shaking hands with me—his hand felt like a fish in the dark—he opened the door into the street a very little, and crept out, and shut it, leaving me to grope my way back into the house, which cost me some trouble and a fall over his stool.

CHARLES DICKENS

From David Copperfield

C.

A big, lean man he was, his thick shoulders and large, hairy muscular hands suggesting great physical strength, his swarthy face, heavy features, coarse black hair, keen dark eyes, deepset under shaggy brows, suggesting force of character with a possibility of brutality in passion. Yet when he smiled his heavy face was not unkindly, indeed the smile gave it a kind of rugged attractiveness. He was past his first youth, and on his face were the marks of the stormy way by which he had come.

RALPH CONNOR

From The Sky Pilot in No-Man's Land
By permission of McClelland and Stewart, Limited, Publishers

D.

Dr. Lartius was a slim young man of the middle height, who held himself straighter than the usual run of sedentary folk. His face was very pale and his mop of hair and fluffy beard were black as jet. He wore large tortoise shell spectacles, and, when he removed them, revealed slightly protuberant and very bright hazel eyes, which contrasted oddly with his pallor. Had such a figure appeared on the stage, the gallery experts, familiar with stage villains would have unhesitatingly set him down as

the anarchist from Moscow about to assassinate the oppressive nobleman and thereby give the hero his chance. But his clothes were far too good for that part. He wore a shiny top-hat and an expensive fur coat, and his neat morning coat, fine linen, unobtrusive black tie and pearl pin suggested the high finance rather than the backstairs of revolution.

JOHN BUCHAN

From The Runagates Club

Published and copyrighted by Hodder & Stoughton Ltd., London

E.

The cognomen of Crane was not inapplicable to this person. He was tall but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame hung most loosely together. His head was small and flat at the top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine, descending upon the earth, or some scarecrow eloped from a cornfield.

WASHINGTON IRVING

From The Legend of Sleepy Hollow

1. Study the foregoing pen portraits under these headings:

- (a) In each select the fundamental image, and the distinguishing features.
- (b) Find the most descriptive and suggestive words.
- (c) If any portrait reveals traits of character, state how they are brought out, by speech, expression, dress, gesture, tastes, ability or outlook.
- (d) Which is the most vivid pen portrait?

Exercise III (Written)

Write a pen portrait on one of the following:

Your chum; an immigrant; a pedlar; the homeliest man you have seen; a hired man; a guide; a janitor; a nurse; a motor mechanic; your family doctor; the store-keeper's wife; a character about town; the most interesting animal at the zoo; the neighbour's dog; a "rubber stamp" person; a corrupt politician; the boy next door; an important public character; yourself as someone else sees you.

Exercise IV (Written)

Write a pen portrait of George St. Denis—Ojibway trapper from Thor Lake near Capreol, Sudbury District—so that the reader would be able to identify him on a railway station platform crowded with people. Study his picture, facing p. 182, carefully for all distinguishing features before you begin to write.

UNIT XLI

CHARACTER SKETCHES

Exercise I (For study and discussion)

- I. In each of the following passages what is the central image about which are grouped the dominant characteristics or individual peculiarities of the person?
- 2. In what order are the descriptive details given in each paragraph?
- 3. Select the passages in which the environment, dress, manners, habits, emotions and outlook of the character play a part in describing the individual.
- 4. What characteristics are shown by means of the descriptive expressions?
- 5. What pictures are suggested by means of the characterization?
- 6. Show that the character in each sketch is seen by the eye of the mind, the writer's imagination. Extract from each sketch the imaginative and reflective elements and make a list of the remaining details. What is the relation between this list and the original sketch?
- 7. Which do you consider the fullest and most life-like character sketch? Give reasons for your choice.

A.

The immense accretion of flesh which had descended on her in middle life like a flood of lava on a doomed city had changed her from a plump active little woman with a neatly-turned foot and ankle into something as vast and august as a natural phenomenon. She had accepted this submergence as philosophically as all her other trials, and now, in extreme old age, was rewarded by presenting to her mirror an almost unwrinkled expanse of firm pink and white flesh, in the centre of which the traces of a small face survived as if awaiting excavation. A flight of smooth double chins led down to the dizzy depths of a still-snowy bosom veiled in snowy muslins that were held in place by a miniature portrait of the late Mr. Mingott; and around and below, wave after wave of black silk surged away over the edges of a capacious armchair, with two tiny white hands poised like gulls on the surface of the billows.

EDITH WHARTON

From The Age of Innocence
Appleton-Century-Crofts, Inc. By permission of the Estate of Edith Wharton

B.

The hour of eight found me knocking at the Count's door. The grim serving-man admitted me to the pleasant chamber which should have been mine own. A dozen wax candles burned in sconces, and on the table among fruits and the remains of supper stood a handsome candelabra of silver. A small fire of logs had been lit on the hearth, and before it in an armchair sat a strange figure of a man. He seemed not so much old as aged. I should have put him at sixty, but the marks he bore were clearly less those of Time than of Life. There sprawled before me the relics of noble looks. The fleshy nose, the pendulous cheek, the drooping mouth had once been cast in the lines of manly beauty. Heavy eyebrows above and heavy bags beneath spoiled the effect of a choleric blue eye, which age had not dimmed. The man was gross and yet haggard; it was not the padding of good living which clothed his bones but a heaviness as of some dropsical malady. I could picture him in health a gaunt loose-limbed being, high-featured and swift and eager. He was dressed wholly in black velvet, with fresh ruffles and wrist bands, and he wore heeled shoes with antique silver buckles. It was a figure of an

older age which rose slowly to greet me, in one hand a snuff box and a purple handkerchief; and in the other a book with finger marking place. He made me a great bow as Madam uttered my name, and held out a hand with a kindly smile.

JOHN BUCHAN

From The Moon Endureth Wm. Blackwood & Sons Ltd.

C.

At the very last moment, however, when the whistle sounded, the door was flung open to admit some raw November night and a large man. Inigo looked at the man in despair. The man looked at Inigo with cheerful interest. He sat in the middle of the opposite seat, removed his hat, mopped his brow, re-lit the stump of a cigar, put a fat hairy hand on each knee, and blew little benevolent clouds of smoke at Inigo and the sleeping Susie. He was a well-developed specimen of a type of large man seen at all race meetings, boxing matches, football matches, in all sporting clubs and music-hall bars. His head was pear-shaped, beginning with an immense spread of jaw and ending at a narrow and retreating forehead, decorated by two little loops of hair, parted in the middle. His eyes protruded; his nose shone; his little moustache was ferociously waxed. There was a suggestion that innumerable double whiskies were hard at work illuminating his vast interior. All these details Inigo noted with distaste.

J. B. Priestley

From The Good Companions
Published and copyrighted by The Musson Book Company Ltd., Toronto

D.

Describe the average Western man and you describe the American; from east to west, from north to south, everywhere and always the same—masterful, aggressive, unscrupulous, egotistic, at once good-natured and brutal, kind if you do not cross him, ruthless if you do, greedy, ambitious, self-reliant, active for the sake of activity, intelligent and unintellectual,

quick-witted and crass, contemptuous of ideas but amorous of devices, valuing nothing but success, recognizing nothing but the actual, Man in the concrete, undisturbed by spiritual life, the master of methods and slave of things, and therefore the conqueror of the world, the unquestioning, the undoubting, the child with the muscles of a man, the European stripped bare, and shown for what he is, a predatory, unreflecting, naïf, precociously accomplished brute.

G. Lowes Dickinson

From Appearances
George Allen & Unwin Ltd.

E.

A funny old lady, named Miss Henhouse, who lived near Cow Farm, in a little cottage all by herself, called sometimes upon the Coles and told them stories about the people and the place, which made them "sit up in their chairs". She was an old lady with sharp eyes, a black moustache and a double chin, wore an old shabby bonnet, grey mittens and large shoes which banged after her as she walked. She leant on a cane with a silver knob to it, and she wore a huge cameo brooch on her breast with a miniature of herself inside it. She was what is called in novels "a character". There was no one who knew so much about Rafiel and its neighbourhood; she had lived here for ever, her father had been a friend of Wellington's and had known members of the local Press Gang intimately. It was from her that Jeremy heard, in detail, the famous story of the Scarlet Admiral. It was, of course, in any case, a well-known story, and Jeremy had often heard it before, but Miss Henhouse made it new, a most vivid and realistic thing. She sat forward in her chair, leaning on her silver-headed cane, her eyes staring in front of her, her two chins bobbing, gazing, gazing as though it all had happened before her very nose.

HUGH WALPOLE

From Jeremy
Doubleday & Co. Inc. By permission of the Estate of Hugh Walpole

F.

Next door, in a small room to which day and night were the same, Mr. Pascoe was always to be found bending over his hobbing foot under a tiny yellow fan of gas-light which could be heard making a tenuous shrilling whenever the bootmaker looked up, and ceased riveting. When his head was bent over his task only the crown of a red and matured cricketing cap, which nodded in time to his hammer, was presented to you. When he paused to speak, and glanced up, he showed a face that the gasiet, with the aid of many secluded years, had tinctured with its own artificial hue, a face puckered through a long frowning intent on old boots. He wore an apron that had ragged gaps in it. He was a frail and dingy little man, and might never have had a mother, but could have been born of that dusty workroom, to which he had been a faithful son all his life. It was a murky interior shut in from the day, a litter of petty tools and nameless rubbish on a ruinous bench, a disorder of dilapidated boots, that mean gas-jet, a smell of leather; and here old Pascoe's hammer defiantly and rapidly attacked its circumstances, driving home at times, and all unseen, more than those rivets. If he rose to rake over his bench for material or a tool, he went spryly, aided by a stick, but at every step his body heeled over because one leg was shorter than the other. Having found what he wanted he would wheel round, with a strange agility that was apparently a consequence of his deformity, continuing his discourse, and driving his points into the air with his hammer, and so hobble back, still talking; still talking through his funny cap, as his neighbours used to say of him. At times he convoluted aerial designs and free ideas with his hammer, spending it aloft on matters superior to boots. The boots were never noticed. Pascoe could revivify his dust. The glitter of his spectacles when he looked up might have been the sparkling of an ardent vitality suppressed in his little body.

H. M. Tomlinson

From "The Heart's Desire" in London River Alfred A. Knopf, Inc.

G.

There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thickset, like a little bull,—a sort of compressed Hercules of a dog. He must have been ninety pounds' weight, at the least; he had a large blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two-being all he had-gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long,—the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as Julius Caesar or the Duke of Wellington, and had the gravity of all great fighters.

JOHN BROWN

From Rab and His Friends

Exercise II (Written)

- 1. Mention a set of circumstances that might induce you to refer to someone as: (a) mercenary, (b) conceited, (c) bold, (d) superficial, (e) diffident, (f) exuberant, (g) vivacious, (h) elusive.
- 2. Write a character sketch of an individual in which the chief impression is one of the following: homesickness,

grief, generosity, greed, selfishness, shyness, mischievousness, buoyant cheerfulness, pride, anxiety, snobbishness, self-satisfaction, or honesty.

- 3. Write a character sketch of one of the following:
 - (a) A person whose chief traits are gentleness, evenness of temper, and unwavering loyalty to right.

(b) A boy of fifteen who is lively, mischievous, whole-hearted.

(c) A dog that is playful, game, companionable, loyal.

- (d) A man whose chief characteristics are ambition, aggressiveness, deceit, and cunning.
- (e) A woman who is benevolent and meditative, but a gossip.
- (f) A girl who is quick-tempered, sharp-tongued and haughty.

(g) A boy who is stingy and mean.

(h) A patronizing woman who likes to force herself and her opinions upon others.

(i) A girl who is quiet, capable and efficient.

4. Contrast two people of distinctly opposite characteristics; one steady, reliable, practical and efficient; the other, dreamy, temperamental and idealistic.

Exercise III

How does the following information about *suffixes* aid in your development of your powers of understanding, communication, and spelling? What additional words does each group suggest?

- (a) age (French origin), condition; hermitage: result of action; breakage: collective notion; herbage
- (b) ary (L.), place adapted for some purpose; infirmary

(c) ee (F.), object of an action; nominee

(d) eer (F.), yer (E.), ier (F.), indicates profession; pioneer, lawyer, grenadier

UNIT XLII

GROUPS

Exercise I

1. What is the general impression made on the reader by each of the following groups?

2. Where is each group? Why is it assembled? What are

the people doing?

3. How are facial expressions, dress, and behaviour used to bring out distinctions?

4. Is the writer a member of the group or an observer? How do you know?

A.

But at the next stopping places other passengers climbed into the carriage; and five complete strangers soon shared the grained wood box in which we were enclosed. There was a lady in black, with her hair smoothed up under her bonnet, and a long pale nose; and up against her sat her little boy, a fine, fair, staring child of about five years of age. A black-clothed, fat little man with a rusty leather bag, over the lock of which he kept clasped his finger and thumb, quietly seated himself. He cast but one dark glance about him and immediately shut his eyes. In the corner was an older man with a beard under his chin, gaiters, and a hard, wide-brimmed hat. Besides these, there was a fat country-woman on the same side as Pollie and I, whom I could hear breathing and could not see, and a dried-up, bird-eyed woman opposite in a check shawl, with heavy metal earrings dangling at her ears. She sat staring blankly and bleakly at things close as if they were at a distance.

WALTER DE LA MARE

From The Memoirs of a Midget
By permission of Messrs. Faber & Faber and the author

B.

And up the broad street, now comparatively hushed, a little band of six,—a man of about fifty, short, stout, with bushy hair protruding from under a round black felt hat, a most unimportant-looking person, who carried a small portable organ such as is customarily used by street preachers and singers. And with him a woman perhaps five years his junior, taller, not so broad, but solid of frame and vigorous, very plain in face and dress, and yet not homely, leading with one hand a small boy of seven and in the other carrying a Bible and several hymn books. With these three, but walking independently behind, was a girl of fifteen, a boy of twelve and another girl of nine, all following obediently, but not too enthusiastically, in the wake of the others.

THEODORE DREISER

From An American Tragedy

Liveright Publishing Corp. By permission of Mrs. Theodore Dreiser

Exercise II

In the picture opposite p. 198 a ballet is being planned. From left to right you see the impresario, the conductor of the orchestra, the choreographer, the composer, and the art director-designer of costuming and setting.

1. What is there in the dress and pose of each man that characterizes him and his function? (Your dictionary

may be of some assistance.)

2. What is the central point of interest at the moment? What gives unity?

3. How is each one responding? What feelings is he reflect-

ing?

4. How many contrasts can you find? How do you know there is some hope evident of final coordination of personalities, functions, and services?

5. Are these men acting or merely having their pictures taken? How do you know? Who seems to be most

interested?

- 6. Which has the most interesting expression and which the least?
- 7. What is the overall impression created by this group?

8. Why do you like the picture?

Exercise III (Written)

- I. Can you reproduce in words the impression made on you by this group?
- 2. Adapting to your needs the suggestions of the foregoing exercises, describe a group in one of the following places or situations:
 - (a) a bargain counter
 - (b) a motor accident
 - (c) a ball game
 - (d) a dog fight
 - (e) a dancing class
 - (f) a teachers' meeting as you imagine it
 - (g) a school cafeteria at noon
 - (h) a masquerade

Take advantage of all the contrasts that present themselves, and be sure you give an impression of unity to your group.

Exercise IV

How do the words in the following groups differ in meaning from one another:

(a) escape, evade, elude, eschew

(b) testify, signify, express, intimate

(c) casual, incidental, occasional, fortuitous

(d) join, unite, coalesce, amalgamate

(e) mislead, deceive, delude, beguile

UNIT XLIII

Moods and Mental States

EXERCISE I

- I. What mood or mental state is portrayed in each of the following paragraphs?
- 2. Upon what details does each depend for its effect?
- 3. In each passage distinguish between those details that pertain to thought or feeling and those that pertain to action or gesture. Which are the more interesting and impressive?
- 4. Select from each paragraph phrases and sentences that you consider particularly effective. Why are they apt?
- 5. Which passage interests you most as a portrayal of a mood or a mental state? Why?

A.

I do not know if I was what you call afraid; but my heart beat like a bird's, both quick and little; and there was a dimness came before my eyes which I continually rubbed away, and which continually returned. As for hope, I had none; but only a darkness of despair and a sort of anger against all the world that made me long to sell my life as dear as I was able. I tried to pray, I remember, but that same hurry of my mind, like a man running, would not suffer me to think upon the words; and my chief wish was to have the thing begin and be done with it.

Robert Louis Stevenson

В.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was-but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me-upon the mere house, and the simple landscape features of the domain-upon the bleak walls-upon the vacant eye-like windows-upon a few rank sedges-and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium—the bitter lapse into everyday life—the hideous dropping off of the yeil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it-I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. I was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of thus arresting us, still the analysis of this power lies among considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify or perhaps to annihilate its capacity for sorrowful impression; and acting upon this idea, I reined my horse to the precipitous brink of a black and lurid tarn that lay in unruffled lustre by the dwelling, and gazed down—but with a shudder even more thrilling than





before—upon the remodeled and inverted images of the gray sedge, and the ghastly tree-stems, and the vacant and eye-like windows.

EDGAR ALLEN POE

From The Fall of the House of Usher

C.

It was a fantastic journey. The road crossed the valleys of the Dove and the Derwent and wound about the lower spurs of the Peak. They ran along green troughs powdered with dust; they sailed up towards great castles of vapour, rosy Himalayas of cloud; they sank through hollows of blue air cupped round with grass; and all the hills, the dales and dingles, the farmhouses came curving to meet them, steadily shone or gloomed for a moment, then slipped noiselessly away like places in a dream. So it seemed to one part of Miss Trant, which saw nothing, knew nothing, but this pageantry, went mazed with wonder, flashing a wing, through the golden afternoon. But she was triune; and the other two of her were very differently occupied. One was busy with the mechanism of the car, and a little dubious of the matter of gears. The other-it was a fair division-had to attend to fellow humanity, which was present in the form of Mrs. Tipstead. At first, Mrs. Tipstead was very stiff, very quiet. Miss Trant did not know what to do with her. It is not easy to make conversation with a strange woman, a woman, moreover, with a social background very different from your own, when you are helping her to overtake a runaway husband. It is all the more difficult when two thirds of you are busy elsewhere, up on the hill, down among the gears. Miss Trant did what she could, however, and very soon Mrs. Tipstead, who was not equal to the task of keeping up her stiff genteel manner, began pouring out her confidences.

J. B. PRIESTLEY

From The Good Companions
Published and copyrighted by The Musson Book Company Ltd., Toronto

D.

As time went on Josephine's fury did not slacken; no, it became greater; and it passed through a dozen or more phases every day. Thus at one moment she would laugh with pity for such a poor fool as John, in the next marvel that such a creature should have the sense to know where he belonged, then turn all her rage on the Zoological Society for causing such an outrage to decency to occur in their grounds, and reflect bitterly on the folly of mankind who were ready to divert themselves at such a sorry spectacle as the degraded John-reducing themselves indeed to his level. Again, she would exclaim at the vanity which led him to such a course; anything would do so long as he got himself talked about. No doubt he would see that she, Josephine, was talked about too. Indeed, John, she declared, had done it solely to affront her. But he had gone the wrong way to work if he thought he would impress her. She would indeed go to see him and show him how little she cared for him; no, what was better, she would go visit the other ape next door to him. That was the way by which she could best show him her indifference to him, and her superiority to the vulgar mob of sightseers. Nothing would induce her to look at such a base creature as John. She could not regard his action with indifference. It was a calculated insult, but fortunately he would alone suffer for it, for as for herself she had never cared in the least for him, and her complete indifference was not likely to be ruffled by his latest escapade. Indeed it meant no more to her than any other creature being exhibited.

DAVID GARNETT

From A Man in the Zoo Chatto & Windus

Exercise II

1. What is the mood of the picture used as a frontispiece?

2. What details contribute most to the creation of that effect?

3. What spirit is each of the three main characters expressing? How do you know? What words and phrases would you use to describe "The Girl"?

4. How do these characters contrast with those in the back-

ground, and with what effect?

5. What appears to be the theme?

6. In how many ways are unity and emphasis achieved?

7. Why do you like the picture?

Exercise III (Written)

I. Tell the story of "The Red Shoes."

2. Try to express the spirit of this scene in a paragraph.

3. Describe the joy of a ballerina in her art.

4. Without using the words employed here to designate the theme, describe a "sharper," a boaster, a recluse, an impostor, a winner, or a schemer.

5. Describe an animal, a person, or a situation in which the mood is one of the following: terror, expectancy, indifference, anger, restlessness, passivity, hopelessness, happiness.

Exercise IV (Written)

How do the words in the following groups differ in meaning from one another?

- (a) fine, admirable, excellent, exquisite
- (b) generous, liberal, bountiful, munificent
- (c) diverted, distracted, absorbed, engrossed
- (d) curious, quaint, abstruse, recondite
- (e) credit, trust, faith, belief.

UNIT XLIV

REVIEWING BOOKS AND FILMS

How to Write a Book Review

Aims of the Reviewer

- 1. To give the reader some idea of the content of the book by one or more of the following methods:
 - (a) A plan or an outline of the book.

(b) A summary of the main ideas in the book.

- (c) The author's purpose and how far it has been realized.
- (d) How much the book tells you about what you wish to know on this subject.
- 2. To evaluate and criticize the author's method and his style in one or more of the following ways:
 - (a) Rank the book among other books by the same author.
 - (b) Compare it with a similar one by a predecessor or a contemporary.
 - (c) Show whether any of the author's qualifications or opinions bear significantly upon the book.
 - (d) Show the relation between the ideas in the book and the opinions in vogue at the time of its writing.
 - (e) Estimate the author's ability to interpret life and nature without prejudice.
 - (f) Show in what respects the style attracts or repels the reader.
- 3. To write a review which in form and effect is as complete as a lyric poem:
 - (a) Withhold the writing of the review until your reactions to the book have crystallized into a single dominant impression.

(b) Organize your thoughts and plan your review before

you begin to write.

(c) Strike the keynote of your criticism in the opening sentence, but do not let the reader guess the chief effect that you have prepared to give him in the closing sentence.

(d) Substantiate your critical comments by one or two apt quotations from the book.

(e) Sum up the content in one or two sentences, but do not garble your report.

(f) Coin a few telling phrases or epigrammatic statements,

but avoid novelty or smartness.

(g) Reserve your praise or blame until the end. A famous reviewer in *The Edinburgh Quarterly* began with "This will never do!" but that brand of criticism has been out of date for nearly a century. Whether you praise or blame the book, state your reasons for doing so.

(h) Give a tone of finality to the review by bringing it to a

natural and thought-provoking climax.

Exercise I

1. In the light of the foregoing analysis, estimate the merits of the following book reviews.

2. What words and phrases in each review

(a) describe the content and style of the book?

(b) present the reviewer's opinions of the content and style?

(c) reveal the reviewer's likes and dislikes?

(d) reflect the reviewer's literary taste and style?

3. What elements in either review would interest one who had already read the book?

4. In which example is book reviewing raised to a fine art?

Which do you prefer? Why?

5. Do both reviews fairly well fulfil the aims of good book reviewing? In what respects?

6. Bring to class an example of a good book review, clipped from a periodical.

A. The Good Companions, by J. B. Priestley

The modern novel is often a slim and sour affair; Mr. Priestley is for jollity and stoutness together. Like Falstaff, he admires bulk, and big assemblance, and as a novelist he lavishly fashions his fact to suit his generous fancy. So he writes on the vast Victorian scale, makes all England his camping ground, and recruits his company from the various corners of the social scene.

We have read as much as an average novel before he has them together on parade. A carpenter from Yorkshire, a "county" lady from the Cotswolds, and a runaway schoolmaster are chance truants from home and duty, whom accident flings together with a concert party, and then we follow their adventures in an errant life of "fit-up" vaudeville. Mr. Priestley never fishes very deep, but he casts very wide and nets in a whole shoal of odd fish, so that his novel is a kind of pierrot's picaresque, in which anyone may turn up and join the strolling playboys provided that he adds to the fun of the fair. The descriptions of the persons may be too fantastical for the realist, but the landscape is extraordinarily vivid. You can jump straight into the heart of Yorkshire for a start and see how the queer muddle that is England works and plays and takes its troubles.

This is England seen by eyes with a light in them, and recorded by a hand that holds the pen as the proper ally of pipe and pint-pot. It was an act of immense courage to start out on this huge mountain of narrative, but many will climb gladly after the pioneer who has always some breath left for laughter and fresh appetite for inventing escapade.

IVOR BROWN

The Manchester Guardian

B. Faith of a Scientist, by H. B. Speakman

This is a little book about a very big problem done in a very personal sort of way, and that, I think is the key to Dr. Speakman's approach to the business of assessing and evaluating the worth of science in the modern world. In short, this is a humble and unassuming piece of work. But don't let that fact lead you away from the important things this man of science has to say.

Most of the material in the book comes from three speeches which Dr. Speakman made in Toronto. The first is called "Science and Humanism," the second, "Is Applied Science Enough?" and the third, "Christian Education." The titles themselves indicate the scope of the book but nothing except a very careful reading can indicate just what Dr. Speakman believes—and what he believes is well worth pondering in a world where as John Donne put it long ago "The new science calls all in doubt."

Today, it would seem we have reached what surely must be the peak of doubts and confusions. Out of the great scientific laboratories of the world have come discovery after discovery, each one more important and demanding—demanding in the sense that having made a new step in the road of scientific progress we then have to face the question "What do we do with the thing now that it has been developed?"

Dr. Speakman, himself a well established research scholar (he's the Director of the Ontario Research Foundation), suggests one way of facing up to our responsibilities as citizens in a world dominated by technological advance. It is not a new way by any means but his vigorous restatement has real pertinence in these times.

What Speakman says, so simply yet so convincingly, is that the fundamental Christian ethic applies today in using great scientific discoveries; that one does not run away in fear from the things science has created but that one is still governed by the tested values of right and wrong that underlie our concept of morality. What we have to do is admit the fact that in scientific progress there is a great potential for good but at the same time we must not fall into the error of believing that science is the good itself. In this way Dr. Speakman is wielding a two edged sword. On the one hand it cuts at those who are afraid

of science and on the other it slices at those who believe that

science is, in itself, the answer to everything.

The details of the argument as the author develops it, are not simple. They couldn't be because this is too complex a proposition for flip and easy thinking and loose talking. The best thing to do is to read the book. It will do many things for any thinking man. It will, once more, put this most vital problem into the forefront of your consciousness. Besides, it will present a reasoned view from a man who has lived all his life over the test tube and the crucible. And most important of all, it will provoke further thought and that, when you come right down to it, is what Dr. Speakman wants—more real thinking.

JAMES SCOTT

The Evening Telegram

Exercise II (Written)

- I. Using as a guide the aims of a book reviewer, draw up a similar list of aims for a film reviewer.
- 2. What are the chief points of resemblance and of difference between the two sets of aims?
- 3. How can you account for some of the chief points of difference?
- 4. In the light of your analysis of the aims of a film reviewer, estimate the merits and the values of the following two film reviews.
- 5. Bring to class an example of a good film review, clipped from a periodical.

A. The Simple Legend of Joan of Arc Survives Five Million Dollars

How to recreate for a Twentieth Century audience the Fifteenth Century age of faith—this is the central problem that Joan of Arc presents to her modern portrayers and dramatists.

It is an almost insoluble one, yet she is such a strange and fascinating figure that no dramatist or actress of imagination can resist the challenge to present her and take the risks her story offers.

The answer to the challenge in the current "Joan of Arc" is to build up Joan's world through painstaking historical research and then embellish it with five and a half million dollars worth of production. It isn't a satisfactory solution, for Joan's story has the strangeness and simplicity of legend and only its unquenchable vitality keeps it from being extinguished altogether under the weight of costuming and pageantry.

The logical business of large-scale or total-recall production is to leave nothing to the imagination. Production however can easily defeat its own purpose, as it does here, so that apart from some poignant moments in the trial sequence and the scene of recantation Joan's strange nature and destiny is still left to the imagination. Joan here is Ingrid Bergman, who has never been more beautiful and at times more touching but who also has her theatrical moments when she merely exhibits for the camera

simplicity, wonder and exaltation.

We are four hundred years away from Fifteenth Century piety, faith and sense of supernatural imminence; and perhaps it is too much to ask of any studio—particularly a studio with so much easy money within reach—to bridge the spiritual gap between. It is still possible however for a Twentieth Century producer to come closer to it than this. He might for instance have given us Bernard Shaw's "St. Joan" and presented it, as Mr. Shaw would certainly insist, exactly as it was written without any set-pieces beyond the author's usual displays of dialogue. Shaw was enchanted by Joan and wrote about her with reverence and delight and a sense of illumination. There is very little in the current "Joan of Arc" to suggest that Maxwell Anderson worked under the same spell.

The current version is worth seeing however if only for its story—that strange indestructible story which would triumph over any sort of treatment, no matter how meagre or how lavish.

B. Politician Goes to Devil, Sells Soul for Office

When successful politicians confess in public that they played ball with the criminal element to get elected, we realize that there is an element of fantasy abroad.

There is in "Alias Nick Beal" (at Shea's) quite a deal of fantasy. It transpires that this successful politician has also made one of those pacts with the devil, so popular in medieval times.

He made it with the best of intentions, but one thing leads to another and our politician cannot resist the temptation of a governorship and a pretty blonde whose murals are obviously by Dali.

Even confessing his infamy, instead of accepting the governorship, does not absolve our Mr. Faustus. Nick Beal, alias Lucifer, alias Mephistopheles, alias a great many other names, holds a union contract.

Just then somebody drops a prayerbook on top of the contract. The Devil, as he's wont to do, recoils. "You're behaving as if this were some old morality play," he complains, and with some justice.

But his sophistication will get him nowhere. Bell, book or candle, will always win in the theatre and there's nothing else to do but vanish, which he does with a vague threat he'll be back for somebody in the audience next.

One would hate to think that this fine old plot was losing its hold on the public, but it's true that this particular struggle for a soul looks like a minor preliminary bout. Perhaps it only seems dull because it's about politicians. Specially when we know that no real-life politician would ever sell his soul for high office.

Thomas Mitchell is the politician, Audrey Totter the blonde with whom he Dalis, and Ray Milland plays the Devil in a pork-pie hat.

HERBERT WHITTAKER

The Globe and Mail

Exercise III

What are the major faults of content and style in the following reviews?

A. Bawbee Jock, by Amy McLaren

The refreshing charm of this delightful novel offers a singular appeal to those who appreciate a wholesome story of romance and sacrifice. A testimony to the widespread popularity which it has enjoyed is borne out by the fact that it now appears in its majority edition.

While the scenes are set amidst the rugged and towering grandeur of the Scottish Highlands, the intensely human character of the plot lends a breadth of appeal, which is not restricted by mere geographical boundaries. Miss McLaren has the happy faculty of being able to portray character with lifelike vividness, and, at the same time, weave round her characters a wealth of typically Scottish legend and custom.

B. Miss Pinkerton, by Mary Roberts Rinehart

When Mrs. Rinehart in Lost Ecstasy tried to do a heavy-weight novel, I regretted her desertion of the farce and the detective yarn, in both of which she had done well. With Miss Pinkerton she has returned to crime, for which her admirers can be thankful. This murder story is cleverly worked out along lines fundamentally standard; and yet she gives the action a picturesque touch of her own and the characters a welcome naturalness. Having been a nurse herself, she succeeds admirably with her lady detective who watches by the sick bed. In her 42nd volume, Mrs. Rinehart is back on the right track.

C. The Blue Lagoon

Tropical island idyll, plus spectacle, technicolor and such an outrageously foolish plot that the film itself can barely keep its face straight. With Jean Simmons.

D. Portrait of Jenny

Robert Nathan's rather frail fantasy about the mysteries of life and death gets some rough treatment from the production department. With Jennifer Jones, Joseph Cotton.

Exercise IV (Written)

I. Write a review of the latest book you have read for "supplementary reading."

2. Write a review of one of the latest films you have seen.

Exercise V

How does the following information about suffixes aid in your development of your powers of understanding, communication, and spelling? What additional words does each group suggest? All of the following suffixes have a diminutive significance.

(a) cule, (L.), molecule; (b) el, en, et, (E. or F.), satchel, garden, pocket; (c) icle, (L.), particle; (d) ing, (E.), farth(fourth)ing; (e) kin, (E.), lambkin; (f) le, (E.), paddle, nozzle, (i.e. pad-dle, noz-zle); (g) le, (L.), castle, circle; (h) let, (E.), streamlet; (i) ling, (E.), duckling; (j) ock, (E.), hillock; (k) ow, (E.), sh(o)allow, pil(e)low.

UNIT XLV

THE EDITORIAL ESSAY

Aims of the Editor

(a) To be believed, (b) to give constructive criticism, (c) to make suggestions or to offer remedies, (d) to interpret news and explain significant events, (e) to influence opinion, belief, will, conduct, (f) to encourage his readers to think, to feel, to see, (g) to give his readers a larger perspective.

Nature and Structure of an Editorial

Sometimes an editorial resembles a long informal or literary essay, but more often it is only two or three paragraphs in length, and then it has these characteristics: (a) one point of view, (b) an immediate challenge, (c) obvious meaning, (d) conviction, and (e) human interest with power to stimulate and delight. The editorial may be serious, satirical, caustic, dramatic, humorous, or fanciful, but it must be honest. It should not express prejudice, ill-temper, or unreasonableness, but it should always be fair.

Style of an Editorial

(a) To be easily read, it should be written in the language of the people; (b) to convince, it must be clear; (c) to delight, its phrases should be terse, pointed, and telling; (d) to win, it should gather force from its brevity; (e) to hold interest, it should move swiftly to an unescapable conclusion.

Exercise I

1. How many of the characteristics mentioned above are reflected in or illustrated by the following editorials.

(Care has been taken to avoid political or other controversial subjects.)

2. How is human interest reflected in each one?

3. What evidence can you find of a distinct personal style in each editorial? Some of these have been written by the same editor. How can they be identified by their content and style? What have they in common?

4. What claim have any of these editorials to the terms

"essay" and "literary"?

5. What evidence can you find in each editorial of the following characteristics and qualities?

(a) imaginative phrasing

- (b) primary observations and secondary meanings or reflections
- (c) insight into the sources of human feeling or reason

(d) effective sentence structure

(e) good paragraphing

6. Watch the press for examples of literary editorials. They certainly do not appear every day, but when they do, they are well worth reading. Bring one to class.

A. Winter Sunshine

There is a sharp beauty in winter sunshine which is not apparent at any other time of the year. Sunshine in autumn is diffused by a silvery haze, and distant outlines lose their clarity. In the spring, the rising vapors of the drying earth touch the light with softness, and in the summer the power and intensity of the sun enervates the spirit. Winter's cold, on the other hand, seems to become a quality of the light itself, and gives it a sparkle and brilliance unknown at any other time of the year.

Painters claim that light on the snow is any color but white. Sometimes it glances off the surface at an angle, glistening with the iridescence of metallic sand. There are other times when shadows on the snow are blue, or even purple. The rounded lines of the drifts give pattern and play to reflected sunlight, like harmonies in the inaudible music of the mind. The unimaginable clearness of the air is a perfect vehicle for the glory of the sunlight, each a tribute to the other.

For those who can enjoy it, Canadian winter sunshine has an exhilaration which can lift the spirit near to ecstasy. Few joys compare with the swift sweep down a sunlit hill on ski, sled or toboggan. The simple pleasure of a walk becomes transfigured into a spiritual experience, in which the soul pays homage to incredible beauty. On a clear February day, it becomes easy to understand the powerful symbolism of light in worship, and the immemorial appeal of purity.

The Globe and Mail (February 20, 1947)

B. Chess a Boon to Humanity

In these somewhat disturbed days, when ordinary people are worrying over business conditions, and officials are trying to relieve unemployment, the comforting news arrives that chess players of Toronto and Buffalo have met in combat. Probably because of elections, Imperial Conferences, and other public matters regarded as important, chess of late seems to have been a bit sidetracked.

Chess players, however, are not straining after publicity. Theirs is not a game that attracts the crowd. There is no excitement. Except for the favored few who understand the significance of the moves, there is not a thrill in the keenest contest—nothing to draw from the uninitiated even the faintest applause. Speed is not of the essence of the game, and a player becomes active only after long and serious deliberation. Hockey enthusiasts would see little in chess; and it is not a pastime for good trenchers who are fearful of being late for dinner.

Then, what is it? One of the greatest mental exercises the world has developed; a pastime for the thinker; a problem for the mathematical mind; the favorite relaxation of trained intellects. Of course, other classes of people play chess, but its

truly great exponents are persons of unusual talent. Anyway, Toronto players vanquished the visitors from Buffalo, and it is gratifying to know that the splendid game of chess has in this city devotees who know so well how to play it. While engaged at chess all thought of life's troubles are thrown to the winds; and any game that has this effect on its players is a boon to the race.

C. Lure of the Seed Catalogue

The uninitiated, average citizen thinks that gardening is a summer pastime or occupation. He imagines that when the tools are put away, and the ground is covered with snow, gardeners will hole up for the winter-spiritually, of course-and go to sleep.

Nothing could be further from the facts. True, there is a short period when a gardener rests on his laurels, boasts about his achievements, and eats away at his stored-up produce. This phase ends suddenly with the arrival of next year's seed catalogue.

The fever then goes up again.

Seed catalogues are unique publications. Their combination of sales talk, attractive illustration and technical information is perfectly suited to the mentality of the garden enthusiast. They encourage him to try the new or better, enchant his eye with marvels of growth, and acquaint him with tricks of the trade which he can scarcely wait to try. They are almost never cold or formal, but reflect the warmly human bond of fraternal feeling that exists among those who love to work the soil and watch things grow.

From now on these gardeners will be getting ready. They will be giving thought to the layout, to make more use of the space at their disposal. They will be choosing their seeds and sending in their orders promptly, in case shortages develop. They will be studying new ideas, and analyzing the results of last year's work. They will be quietly going over their tools, tightening up the handles, and readying everything for the green

light of spring.

Of all the by-products of the war there is little doubt that the Victory garden is one of the most valuable. All true gardeners know the relaxation and peace of mind that contact with the soil brings. It is the best of all antidotes to the mental poisons of nervous strain in modern life. Doing real things with one's hands, watching the wonderful thrust of nature's will to live, is a source of deep satisfaction. Gardeners are blessed among men. Theirs is the good life!

The Globe and Mail (January 30, 1945)

D. The Reduced Incentive

The more we look into this matter of Incentive the more convinced we become that the process of redistributing the national income, on which Canada has avowedly and frankly embarked, involves a very serious danger of so diminishing the Incentive that the national income itself will be greatly diminished. For when you diminish Incentive you diminish effort, and unless you replace effort by compulsion you thereby diminish the total volume of production. And compulsion is of course practically useless in every kind of work that requires skill; you can compel a man to exert his muscles, but you simply cannot compel him to exert his mind.

There is a very considerable element of the population which ceases to be responsive to Incentive after the first few doses; their "margin," to use the economists' word, is very low. They will work just enough, or just hard enough, to earn the income to cover the rent of an inadequate house for their family, the purchase of an inadequate diet and not very good clothing, and the satisfaction of their pet luxury, which may be beer or gambling or the cinema or attendance at professional sports or something else—all of them things quite harmless in themselves but not especially contributory to the "good life" or stimulating to ambition. When one starts in to redistribute the national income these people at once look like suitable beneficiaries, and we proceed to provide them with family allowances, health and insurance benefits, old age pensions for their parents and grand-

parents, etc.; and in one aspect the results are very good. But in another aspect they are not so good.

For these low-margin people immediately find that the income which they regard as covering all their needs, the income beyond which further effort is no longer worth while, is obtainable by much less effort than before the redistribution, and instead of continuing their effort in order to obtain more income, and thus to satisfy more wants, they just stop working. They want, not more income, but more of something which can be designated as leisure and can also be designated as laziness; and so far as the economic effect is concerned it does not matter which you call it or even which it actually is. For the economic effect is reduced production, and reduced production is reduced national income. You have not merely redistributed the national income, you have reduced its total amount, and since you have not reduced the share of the income which is taken by these marginal people, you must have taken away some of the share of the income which went to other people. And this will have reduced their Incentive, and will in turn reduce their production; and so on.

For the national output is the national income, and the national income is the national Incentive. Reduce the Incentive and you reduce the income, and that in turn reduces the Incentive yet further, and that in turn—O well, you can go on from there yourself.

Saturday Night (April 12, 1947)

E. Strawberry Shortcake

Strawberries are back to delight the palate and charm the eye. Their appeal is universal and their reputation fully justified. Their luscious meat, their rich color and their incomparable flavor combine to evoke an esthetic satisfaction seldom produced by any of the myriad varieties of food consumed by omnivorous humanity.

By the very perfection of their qualities, strawberries may be served successfully in numbers of ways. Some like them preserved; others find the sugar necessary for their preservation oversweetens them and injures their characteristic flavor. Some like them in jam, served with cottage cheese, on bread, or as a breakfast item. Some like them fresh, with cream and probably some sugar. Some like them on ice cream, as a sundae. Some like them one at a time, by hand, like grapes, with a saucer of sugar near by to dip them in.

Of all the ways, however, there is no better way to serve them than in strawberry shortcake. Even here, ignorance or misguided intention may leave short of the ideal of perfection the possibilities of this dish. No one will be denied his preference. One may nevertheless regret the lack of perception which permits culinary imposters to be called strawberry shortcake. Sponge cakes, angel cakes, or other substitutes, are pretentious frauds. There is only one strawberry shortcake. Let that be understood!

Strawberry shortcake is made out of a biscuit dough, baked in convenient size to a crusty perfection of golden buff. The cake may then be split in two and filled with a thick layer of crushed fresh strawberries. Around and over it are placed as many berries as possible, the whole being covered with quantities—not a dab, quantities!—of whipped cream.

The result is an epicure's delight, and one of the last joys of living. No appetite can be too jaded, no taste too rude to fail to respond to this supreme enjoyment. Some would say that

for that moment alone life would be worth living.

The Globe and Mail (June 29, 1945)

F. The Beauty of "Perhaps"

Lord Morley said in his old age that "Perhaps" was a great word, and that we are reading Montaigne still because of his liking for such words of caution as "Perhaps," and "Probably," and "It may be." Yet too many of them irritate us in a writer or a speaker; they may be a bad habit born of the timidity that comes of ignorance, like the use of the word "Somewhat" by those who are afraid to say anything decisive. To fall back on these qualifications because you fear that some one will prove you

wrong if you say the thing outright is mere hedging, a trick of hesitation that injures style without improving thought.

But we may be sure that Lord Morley did not mean to praise this kind of "perhaps," and did not find it in Montaigne. There is a "Perhaps" that comes not of vagueness, but of the desire for greater precision, as there is a scepticism that comes not of unfaith, but of faith. There are those to whom every subject, and indeed the whole universe, is so empty of content that they come easily to conclusions about it all; and there are those to whom it is all so rich that every general statement seems to them dangerously inadequate, or at best only useful for practical purposes. It was the "Perhaps" of these that Lord Morley admired, and, as a practical statesman, he must have admired it in action as well as in thought. The men who do most harm in the world, who most frustrate and discourage the highest hopes of mankind, are the Robespierres, whose narrow certainty reduces the greatest ideas to an absurdity, who will not revise an opinion lest their minds should fall back into chaos, and who care more for their own consistency than for the lives of men. To them the loftiness of their motives is enough; they never consider results; they never suspect that they may have unconscious motives much less lofty than those of which they are conscious.

But the profoundest philosophy, the best theology even, comes from those who do not cry "What is truth?" like jesting Pilate, from a disbelief in its very existence, but who distrust their own power of grasping it all because of its beauty and richness. They are like the greatest artists, whose subtlety comes of the fact that they know they can draw only a tenth of what is there. The thrill of life is in the passionate humility of their choice; and so it is with thought also. The most "God intoxicated" men are the least satisfied with theological formulas, and would write "Perhaps" all down the Athanasian Creed. It is not God they doubt, but the human tendency to simplify reality out of the greatest things for purposes of thought. Yet in their "Perhaps" there is no despair; they see the value of all thought, of all conviction, so long as the thinker does not believe that his thought is a complete equivalent to the reality or that

his conviction is free from the imperfections of his own nature. For the more we learn about the human mind the more we become aware that all ideas are perverted by its peculiarities; and the thinker must constantly allow for this perversion in himself, must whisper to himself "Perhaps" when he is most pleased with the neatness of a formula. Reality, he must be sure, is better than any version of it, and he must be thankful that any truth of his is not the whole truth.

The Times, London, September 27, 1923

Exercise II (Written)

- I. Write an appreciation of "Winter Sunshine" passage A.
- 2. Write a précis of "The Reduced Incentive" passage D.
- 3. On one of the following topics write an editorial for the readers of your school magazine:
 - (a) Classroom manners, (b) Uniform dress for high school girls, (c) Adventures in sarcasm, (d) Under the microscope, (e) Wanted—more school spirit, (f) The tyranny of noise,

 - (g) An alternative for examinations, (h) The abuse of books,
 - (i) Hoodlums in the gallery, (j) The misuse of holidays.

Exercise III

- I. What is the connection between the meaning and the derivation of each of the following words?
 - (a) Latin: abstract, ambiguity, capital, currency, conference, commission, compensation, composition, conventional, convert, manufacture, nature, solvent, station, tension.
 - (b) Greek: analysis, anthropology, astrology, bureaucracy, catastrophe, cosmopolitan, cosmetic, dialogue, encyclopaedia, epitome, epidemic, philosopher, symmetry, symphony, telegraph.

APPENDIX I

TOPICS FOR ESSAY WRITING

Group I

Reciprocity in the tourist trade; The world does not owe every man a living; Thrift-its meaning, importance, and place in daily life; Photography as an educative hobby; "Not failure but low aim is crime"; When a failure proved a great success (instances from political history or personal experience); How to deal with juvenile crime; The romance of a Persian rug; Music should be made an integral part of all education; Foresight in town planning; Imagination (an asset or a liability); There is no royal road to learning; The level crossing—a constant peril; The habits of some birds in Ontario; The wild flowers of Ontario; Stock figures in fiction; The effect of responsibility on character; A day I should like to live over again; The advantages or disadvantages of competition; Professionalism in sport; The effect of climate on national character; The tyranny of fashion; The national characteristics of Canadians; Science as an agent of civilization; Provincial highways—their maintenance and control; The advantage to Great Britain of her geographical position; Wasted generosity and kindness; Municipalities should establish and maintain public places of amusement; A trip through a newspaper plant or a grain elevator.

Group II

What I like to do in spare moments; One dismal night I was alone in the house; An eloquent waste-paper basket; Into the wilderness; Beneath the tower clock; The house with the mysterious shutters; A busy intersection when the signal goes green; Heroes in everyday life; The fickleness of public opinion; A dog show from a dog's point of view; Old friends are best; The interests and pleasures of a country walk; An imaginary journey

in a submarine; In the dentist's chair; Shylock after the court scene; Macbeth unsuspected; A visit to Mathematics Land; A day in a side-car; A ride on the back of a whale; My worst fright; When the world ended; When the sky fell; The rocket to Mars that missed its objective; An experience with invisible paint; An interview with Satan; Roads to roam; A day in tight boots.

Group III

All boys should learn a trade; Polar expeditions are a waste of lives and money; The importance of a national highway; The possibilities of the airplane; "And nothing worth proving can be proved"; The progress of science is destructive of poetry; Discretion of speech is more than eloquence; The good and the evil aspects of sport; Sentiment as a political factor; Science is organized common-sense; Biography is a key to history; The disadvantages of living in a city.

Group IV

The film version of a famous novel; The fascination of rivers; The singing commercial; Traffic control; "The time is out of joint"; Crosswords; An imaginary dialogue between Field Marshall Montgomery and Julius Caesar; The romance of the map; Two-wheeled contraptions; Jungle peace; The misfortune of being in the second half of the alphabet; The disadvantages of growing up.

APPENDIX II

THE PREPARATION OF MANUSCRIPT

- 1. Materials. Use white theme paper, 9½ inches by 11 inches, and black or dark-blue ink. Take great care to write legibly.
- 2. Margins. At each side of every page leave a margin of at least an inch.
- 3. Spacing. If the paper is unruled, leave a space of two inches above the title. If the paper is ruled, write the title on the first line, and leave the next line blank, or leave a space on unruled paper of half an inch below the title.
- 4. Title. Centre the title on the first line. Begin the first word, the last word, and all important words with a capital. Unless the title is in the form of a sentence, no punctuation is required. The title should never be placed in quotation marks, or underlined.
- 5. Paragraphs. Indent the first line of every paragraph at least one inch.
- 6. Conversation. For each change of speaker, begin a new paragraph properly indented. Only the actual words of the speaker should be enclosed in quotation marks.
- 7. Quotations. All quotations, prose or poetry, should be enclosed in quotation marks. When you quote verse, do not run the lines together. Arrange the passage on separate lines as nearly as possible as it appears on the printed page. When a line of verse cannot be written in one line of manuscript, indent the overlapping part

slightly further to the right than the margin for the beginning of each line of verse.

Quotation marks should not be used to show emphasis.

- 8. Italics. If you wish a word or a phrase to appear in italics, single underline it.
- 9. Proportion. Do not leave gaps between any letters of a word. Do not crowd letters or words, especially at the end of a line or at the bottom of a page.
- 10. Spelling. Do not break a word recklessly at the end of a line. Consult the dictionary, discover the parts of the word, and find out where a hyphen may be inserted. The hyphen should be inserted at the end of the line, not at the beginning of the next line.
- 11. Corrections. Do not cross out a misspelled word. Do not place it in brackets with the correct form after it. Erase the word, and neatly insert the correct form. A soiled page should be rewritten.

When you find that you have omitted a word or phrase, insert a caret (Λ) at the point of omission, and write the expression above it.

- 12. Paging. Write on only one side of every page. After the first page, the pages should be numbered in arabic numerals at the upper right-hand corner. It is not necessary to write the title on any page except the first one. The composition should be continued on the first line of the second page or, if the paper is unruled, two inches from the top of the page.
- 13. Signing. When your manuscript is complete, fasten the pages together at the upper left-hand corner with a paper clip. Fold the manuscript lengthwise down the

centre. With the loose edges of the folded manuscript towards your right hand, write plainly your name, the number of your class, and the date.

Symbols for Corrections

Comma required (Indicate similarly other marks of punctuation.)

Omit

Circle around misspelled word

Grammar

W Use of word questioned

Diction

K Awkward

X Lack of agreement

7 Wrong tense
S Faulty sentence structure
P Paragraph

Word or phrase omitted

Is this fact correct?

CUE Paragraph lacks Coherence, Unity and Emphasis.

No more would I tell a green writer all his faults, lest I should make him grieve and faint, and at last despair.

Ben Jonson

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